

MODERN DRUMMER™

AUGUST-SEPTEMBER 1980

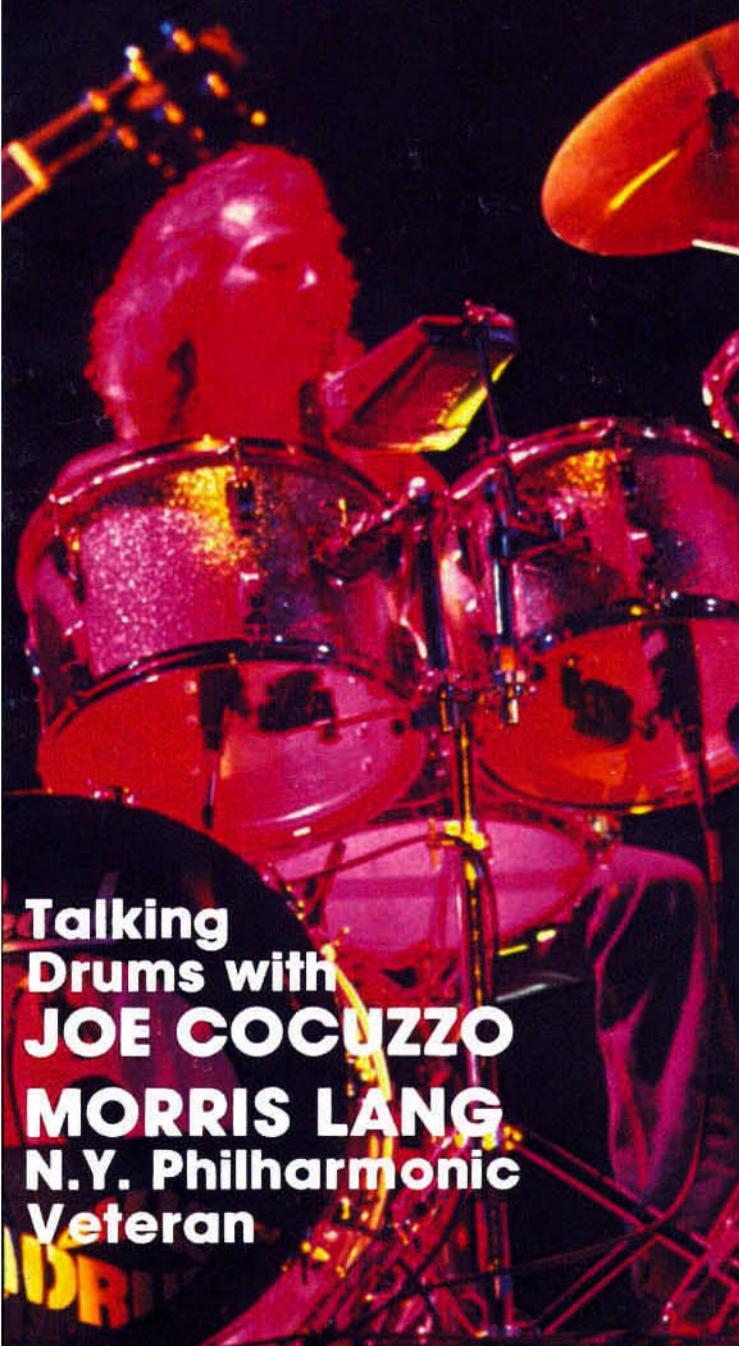
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A Contemporary Publication Exclusively for Drummers

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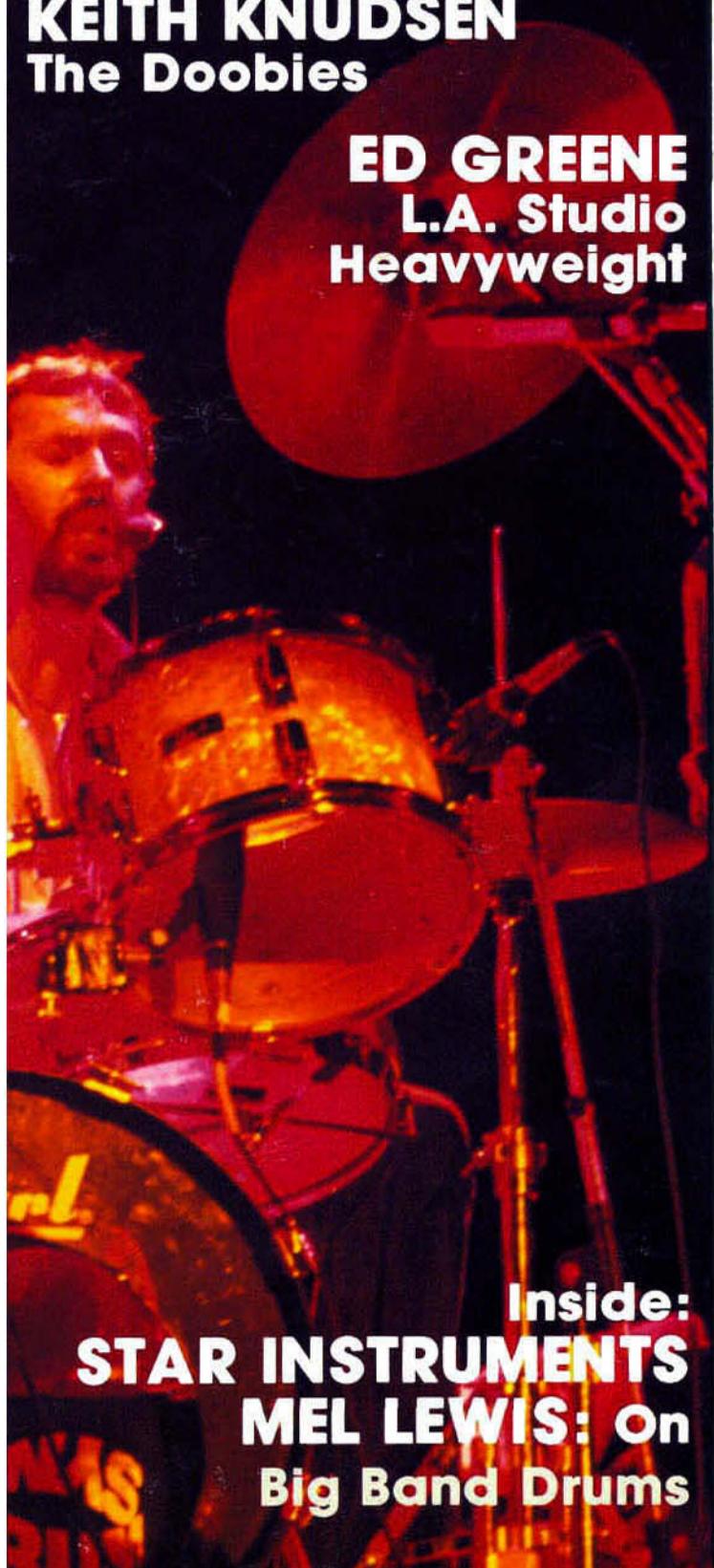
CHEP McCACKEN Takin' it to



Talking
Drums with
JOE COCUZZO
MORRIS LANG
N.Y. Philharmonic
Veteran

KEITH KNUDSEN The Doobies

ED GREENE
L.A. Studio
Heavyweight

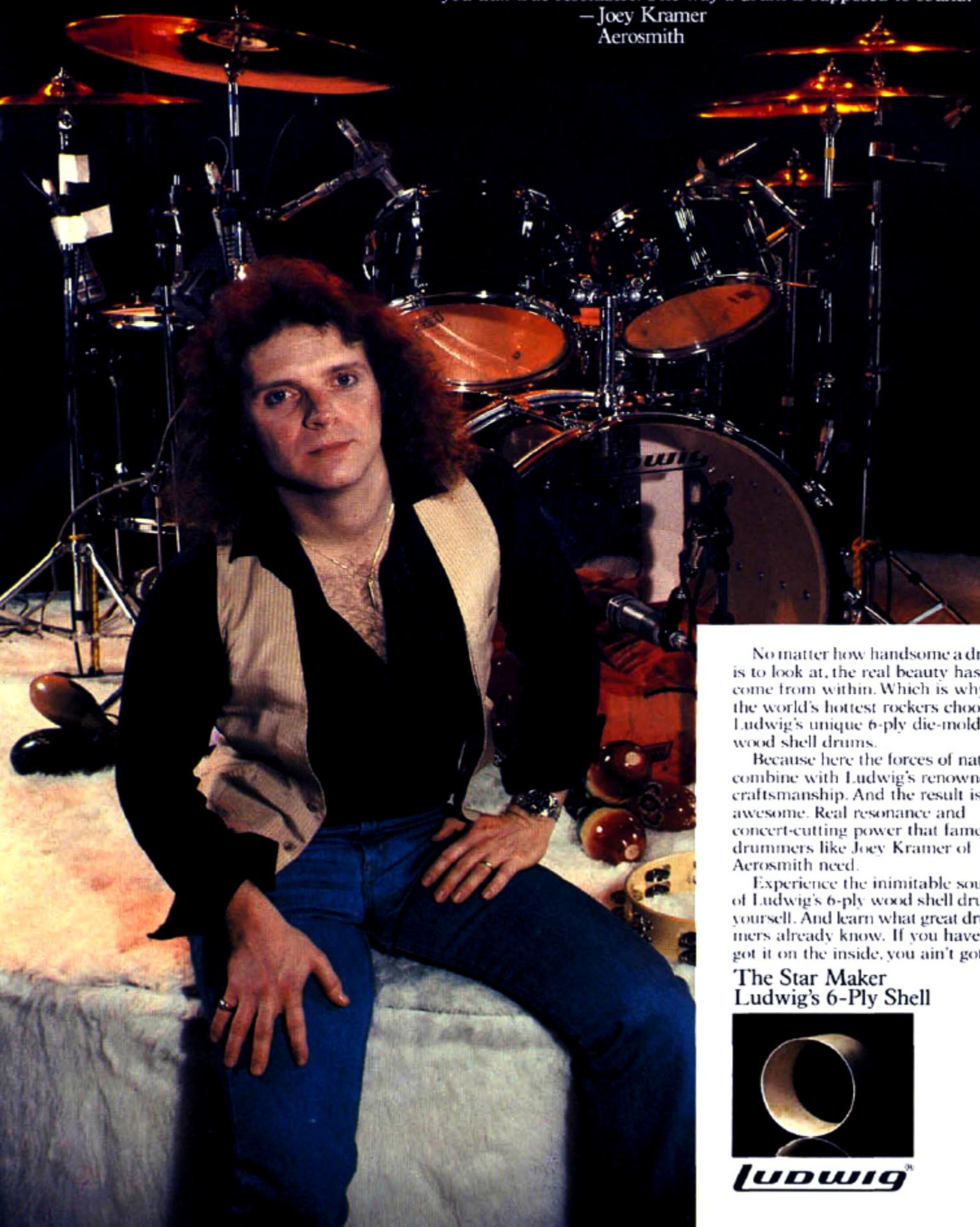


Inside:
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MEL LEWIS: On
Big Band Drums

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Aerosmith



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FEATURES:



KEITH KNUDSEN and CHET MCCRACKEN

Keith Knudsen and Chet McCracken, drummers for the popular Doobie Brothers, relate how the advantages outweigh the difficulties working in a two drummer situation. The pair also evaluate their own performance styles and preferences within the musical context of the band.

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JOE COCUZZO

Having worked professionally since the age of 19, Joe Cozzu has an abundance of musical knowledge. His respect for and understanding of the drummer's position within the music has prepared him for affiliations with Buddy DeFranco, Gary McFarland, Don Ellis, Woody Herman and Tony Bennett.

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ED GREENE

Ed Greene has the distinction of being one of Los Angeles' hottest studio drummers. Greene explains what it's like to work in the studios while trying to keep your personal musical goals alive, and what the responsibilities of a studio musician entail. He also speaks on the methods used in a recording studio and how the drums are appropriately adjusted for each session.

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EDITOR'S OVERVIEW

Two years ago, MD mailed questionnaires to 1,000 randomly selected subscribers in an effort to obtain a profile of a typical MD reader. We received an astounding response. Over the next several months we will be embarking on our second reader survey, this time to a sampling of 3,000 foreign and domestic readers.

Those of you included in this study will receive a two-part questionnaire which should take roughly 15 minutes to complete. Part 1 will deal with *you* specifically: Your age, musical education, playing status, performance level, equipment purchasing habits, and so on. The information gathered from this line of questioning is computer tabulated and studied by key MD staff people. It is then passed along to our advertisers to aid them in preparing the advertisements you read, and to help them in determining precisely who they are reaching through our pages.

The questions in Part 2 relate to the editorial content of the magazine. After computer tabulation, this information is distributed to all individual editorial personnel where it is carefully evaluated. This is followed by several day long full staff editorial department conferences where key decisions are made on the basis of what we've learned. As you can see, the information *you supply* is of considerable importance to us. The data provided by 3,000 readers acts as a barometer from which we can ascertain what feature articles and column departments were well-read; what material you enjoyed or didn't enjoy; which columns were too simple or too complex; what you would like to see more of, or perhaps, less of. In essence, we learn where we've succeeded or failed with the editorial material we've presented to you. The study tells us if it's necessary to adjust the editorial direction of the magazine in any way. Most important, the information you supply aids us in tailoring future issues to your exact needs and interests.

If you are among the 3,000 randomly selected names, please take the time to respond as accurately as you possibly can. We need your input to continue bringing you a magazine you'll not only enjoy reading, but will benefit from as well.

MD's August/September issue leads off with Chet McCracken and Keith Knudsen, the two formidable mainstays behind the ever-identifiable and infectious rhythm of the Doobie Brothers.

Joe Cocuzzo, one of the most highly skilled sidemen in the business, has some not often heard, yet highly perceptive comments we can all learn from. And Ed Greene, who holds the distinction of being one of the most recorded drummers in the L.A. studio clique, describes the climb and what it's like once you're there.

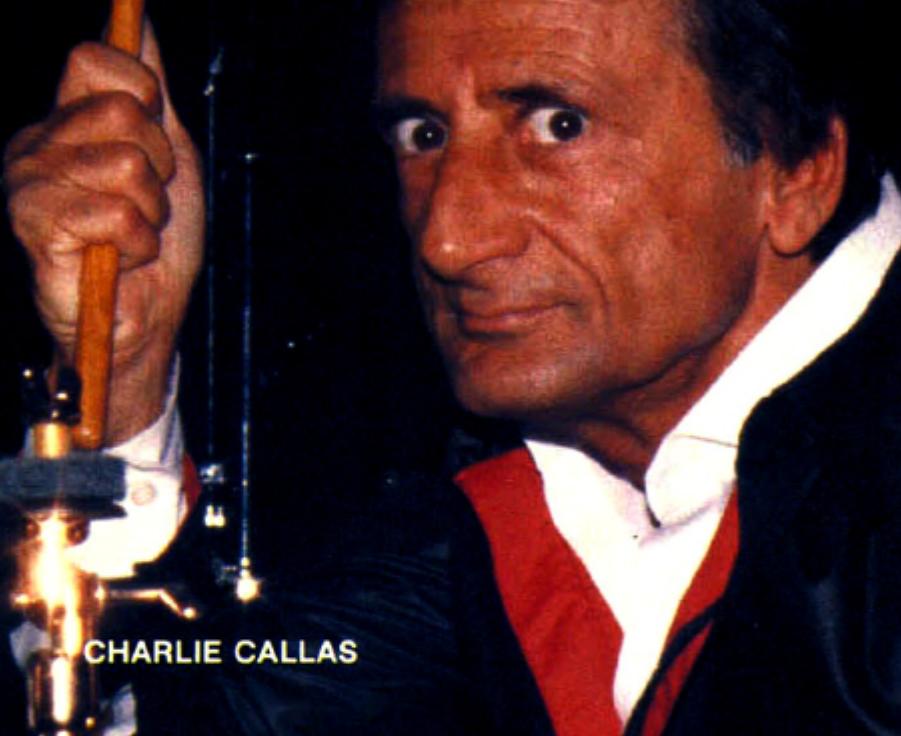
A member of the New York Philharmonic Orchestra for over 20 years, leading percussionist Morris Lang supplies us with some insight into today's developing symphonic player.

Our recent visit to Star Instruments, innovators in electronic percussion, resulted in an inside report on one of the percussion world's fastest growing companies. And MD's historical perspective of *The Great Jazz Drummers* moves into Part 2. It's the late 20's and Chicago-style drumming now takes precedence. We'll follow the evolution into the big band era of the 30's and learn about the important drummers who made the great bands swing. It's all here in words, music and some fabulous photographs.

As usual, our column roster—covering everything from David Garibaldi's mind blowing routines for rock drummers, to Rob The Drummer from Sesame Street—rounds out the issue. Enjoy.

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JOHN BURCIN M

READER'S PLATFORM

Thank you and Cheech Iero for your interview with Neil Peart. I have been waiting for Neil Peart to be featured in your magazine. The interview was great. Another drummer I'd like to see in your magazine is Tommy Aldridge.

BRIAN WALSH
GRANADA HILLS, CA

Thank you for the fine article on Fred Begun. Your article captured the Begun approach to music quite well. I am only sorry that words cannot express the warmth, sincerity and generosity of the man. He is a superb timpanist, but more over, a fine human being. Thank you for this long overdue recognition of a fine musician and person.

JACK STAMP
WILMINGTON, NC

I'm extremely happy with Harold Howland's article. It was the best presentation I've ever had—and I've had some bummers. My thanks to the staff of Modern Drummer.

FRED BEGUN
BETHESDA, MD

After reading the article on Neil Peart, I wish to thank Cheech Iero for a great interview. As an avid fan of Neil Peart, I've watched him develop into one of the most important drummers today. I'd like to thank Peart for keeping my interest in the drums so intense. He has given me great listening pleasure since he came on the scene.

KENNETH CRAIG
UPPER MONTCLAIR, NJ

Thank you for the interview with Neil Peart. Neil and Rush have been overlooked for so long. Neil's style and writing has inspired me as a drummer. In a business of hype and flash, it's good to see someone with pride and taste in their work. Watch for Neil in the 80's.

EDWARD PILEGARD, JR.
ARLINGTON, VA

I hope that Stanley Spector's article in your February/March issue, "Challenging the Rudimental System" was not saying (or even inferring) that rudiments are not necessary to any kind of drumming including jazz. That would be like saying that push-ups, sit-ups and weight lifting are not necessary to become a good football player or baseball player.

Rudiments certainly are used in jazz drumming. I cannot believe that a man of Mr. Spector's background hasn't listened to what he and all the great drummers are playing; 4 stroke ruffs, ratamacues, single stroke rolls, flams, etc. Constantly.

Any drummer knows that maybe all of the 26 standard rudiments are not always used. But some are and there are plenty used that are not a part of the standard 26. Why say the 26 are of little use just because they were invented in 1869? Everything becomes dated, like a quarter note, but it's still used. Has Mr. Spector discovered a better way of learning and playing without using rudiments as part of the foundation?

BUD ELRICK
GLENSHAW, PA

In the Modern Drummer issue of February/March, I was taken aback by the article written by Stanley Spector. I was surprised that there is a teacher who has the insight to keep the focus of drumset playing within the rhythmic phrasing, taste and environment of jazz and rock music.

It is good news if Stanley Spector can respect the evolution of jazz drumming over the years, follow it and teach his students the language of drumset playing, rather than just how to approach the snare drum. I've had most of my success learning and using the major rudiments, note values, rest values, metronome, etc. Seeing and hearing rudiments as they are applied and performed to Latin and jazz rhythms as well as rock has given me more knowledge of music percussion than Buddy Rich's *Modern Interpretation of Snare Drum Rudiments* or any contemporary drum book I know can offer.

EARLGARDEN, JR.
DENTON, TX

Congratulations on a super article . . . "Inside Remo." It was very well done and extremely informative. Remo Belli deserves every accolade the percussion world can bestow upon him for capturing 70% of the world market from a standing start 22 years ago.

But, there is one small error in the second paragraph of his interview that I feel compelled to straighten out. He stated that we were not pursuing mylar drumheads with any great need. If there was anyone who needed something besides calf skins for drumheads, it was a drum company. We were having a devil of a time keeping up drum production being always short of good, select skins in 1957. In fact, all my years in this business, we never had enough excellent calf skins for drumhead production.

What was the problem involved in obtaining enough calf skin heads? Simply this. The meat packers were leaving the cities because of high costs and constant labor strife from the unions. Also, modern railroad cars preserved the meat efficiently for long periods of time. Why ship the whole animal from Denver to Chicago and then slaughter it in Chicago when you could accomplish the same thing near the pasture lands and send only the edible parts by rail? Plus taking advantage of decentralized plants, lower labor rates and sometimes a union free environment. Thus the economics of the great packers migration out of Chicago all but sealed the doom of the calf skin head era.

Today's calf skin comes bundled, tied, salted and frozen in tiny individual packages and you never know what quality skin you are getting until you thaw it out and stretch it out on a table. Then and only then do the blemishes, the salt stains and pin holes appear. And evenness? Forget it. One side thick and the other thin.

So for Remo to say we were not pursuing the possible application of mylar without any sense of urgency is indeed a strange statement.

WM. F. LUDWIG
CHICAGO, IL

I must complement Rich Baccaro on "Drums and Drummers: An Impression." I especially liked his definition of a cymbal as an "impressionistic instrument." Cymbals are capable of so many different sounds. It's too bad so many drummers use them only as a release for their aggression.

BILL GAHLBECK
LOS ANGELES, CA
continued on page II

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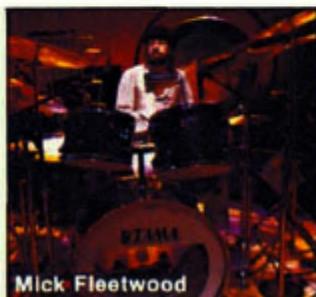
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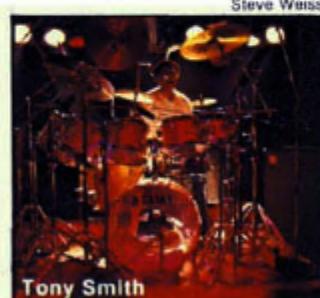
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ASK A PRO



TONY WILLIAMS

Q: Throughout your playing career you have played with many great musicians. What one musician have you learned the most from and why?

Louis Mular
Paris, FR

A: It's difficult to say who I learned the most from. I don't think I learned the most from any one musician. The things I've learned have come from different things, not through people. It has come through music, and playing in different ways. Not just from one individual.

RALPH MAC DONALD

Q. How does playing with a singer alter your approach to the music?

Danny Russell
St. Petersburg, FL

A. Accompanying a singer gives you a disciplined approach to the music. Your role is to support them. In an instrumental situation your role can be supportive, but it can also be that much further out front because there is no singing, and you're not obstructing the vocals.



JIM CHAPIN

Q: I seem to be able to read typeset music accurately, but when it comes to hand written parts, I have quite a tough time of it. How can I overcome this problem?

Alan Burns
Pittsfield, MA



A: Try to look at your part in advance. Scan it to establish where it's going. Case the situation as though you were looking for clues. The clues come from the first trumpet player, from the type of music you are playing, the arranger, the copyist, etc. The best readers have a second sight. Guys like Steve Gadd, and Sol Gubin, understand the piece even before they play it. Sometimes it's necessary to look at the lead trumpet part. If his part has a lot of holes, look at the saxophone book to see if they're busy. Then you know you're not going to have to fill all those holes. You just can't look at your own part. You must understand the piece if you're going to play it.

I would also practice writing as this will help you recognize what the script represents.



BERNARD PURDIE

Q: Do you feel it's important to sit with your back straight when playing the drum set?

Len Swan
Hollywood, CA

A: Good posture is imperative for any musician, especially for the drummer who requires the interplay of all four limbs. The center of gravity should be distributed on the buttocks and the back kept straight, thus freeing both legs from balancing the torso. This allows you the freedom to play either flat footed or with the toes. A sturdy, comfortable drum seat is of critical importance.

Poor posture, leaning to one side, slouched shoulders can all interfere with the time. Keep your drums and cymbal positioned for easy accessibility. You should not have to reach, stretch or lunge to play as this will cause fatigue and conflict with the center of gravity.

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IT'S QUESTIONABLE

by Cheech Iero

Q: I have recently noticed a small crack along the edge of my top hi-hat cymbal. Is there any way I can stop this crack from spreading, and how can I avoid this from happening in the future?

C.B.
Honolulu, HI

A: You might try grinding the crack out on a grinding wheel, or drilling a hole at the end of the crack and grinding out the crack to form a "V". Keep in mind that grinding out anything larger than a 1/2" crack will ultimately change the tone of the cymbal. To avoid cracks, invest in a cymbal bag if you do not already have one. It will prolong your cymbals' life. Also, keep your cymbals loose on the cymbal stand. It is not necessary to tighten the wing nut all the way down which makes the cymbal rigid. Why choke a good sound? The same goes for your hi-hat. Keep the clutch loose enough so the top cymbal has some "play". Let them breathe a little. Play your cymbals, don't beat them. Some drummers hit through their cymbals to project over the other musicians. This is not necessary. If the volume is that high, consider miking your set.

Q: Who is the drummer for the Saturday Night Live TV show?

A.G.
Ft. Worth, TX

A: Steve Jordan.

Q: Is it had to throw your elbow out when hitting the snare drum? Should both elbows stay up against your side as much as possible?

J.D.
Ontario, CN

A: Throwing your elbows out, or keeping the elbow tight against the side of your body are both unnatural. The elbows should rest at ease along the side of your body. An approach which is comfortable and relaxed is certainly the best form.

Q: What are Densiwood drum sticks made from?

A.S.
Buffalo, WY

A: Densiwood drum sticks are made from Hickory which has undergone a densifying process permitting normal fabrication of the wood, while giving the surface protection against dents.

Q: Is it true Sha Na Na's drummer plays in another band?

A.B.
Louisville, KY

A: Besides taping Sha Na Na's fourth TV season, Jocko Marcellino is the drummer and lead singer of the New York based rock and roll band. The Movers.

Q: Could you please explain what a duplet is?

B.M.
London, EN

A: A *duplet* is a group of two equal notes which are played in the time generally given to three of the same kind. You will recognize a *duplet* by the figure 2 placed above or below it.

Q: I've seen bass drums miked off to one side in the front, and I've also seen the microphone placed at the rear near the pedal. Which is the correct way to mike the bass drum?

L.P.
Cleveland, OH

A: There is no one correct way to mike a bass drum since there are so many variables involved. For instance, the type of microphone used, whether you are recording in a drum booth or a "live" room, the kind of date you are playing, etc. Miking the bass drum off center from the front or inside the drum is used to obtain the overtones produced when the drum is struck. There are less overtones in the center. Placing the microphone off center at the rear of the bass drum is preferred by those who like to hear more attack from the "kick". Be sure your bass drum pedal is well oiled, since miking from the rear also picks up squeaks from the pedal.

Q: After seeing several ads for various drum companies in your fine magazine, I am frustrated! Many only give the company name without the full address to write direct to obtain a catalog. Why?

M.M.
Potomac, MD

A: A good question that's difficult to answer, other than to say the company is assuming you'll head for the nearest drum shop for further details. Advertisers, take heed!

Q: In *Modern Drummer*, Vol. 3. No. 5, The Gene Krupa Jazz Association is mentioned. Where can I get in touch with this organization?

H.S.
Cincinnati, OH

A: You can write to the Gene Krupa Jazz Association at 11 West Main Street. Wappingers Falls, New York 12590.

Q: I have been playing drums for eleven years and would like to have a career working for a large drum company. How should I go about getting started?

T.R.
Dayton, OH

A: Most of the major firms maintain full staffs in the numerous areas of company operations from design and engineering to educational and sales personnel. Much will depend upon your training, background, experience and area of specialization. A complete, neatly prepared resume detailing all of the aforementioned and directed to the appropriate department is perhaps the first logical place to begin.



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continued from page 4

In your February/March issue, concerning the Colloquium III article, I would like to ask Freddie Waits if he truly feels that rock drummers cannot play. In the article, it was mentioned that New Orleans drummer Smokey Blackwell is a rock drummer. Waits replied, "No, Smokey can play too."

Do you look down on rock drummers and think that only jazz drummers can play? I like jazz and love listening and playing it, but I also love rock. If you are downing rock as being shoved down kid's throats and advocating jazz, are you not guilty of the same thing? Shoving jazz down kid's throats? Kids do not get rock shoved down their throats. It's a matter of preference. There are jazz stations just as well as rock stations on the radio. Just as many jazz albums as rock albums on the market. I admit there are some lousy rock bands and drummers, but the same goes for jazz. Give rock drummers and rock music its due credit. Jazz isn't the only thing.

PETER SNYDER
SEA CLIFF, NY

ROGER LABEDZ
CHICAGO, IL

Hats off to Cheech Iero and the rest of the MD staff for the long awaited article on Neil Peart. I hope this article gave any unfamiliar readers some sort of background on one of the best drummers in rock today. It's ironic that the late Keith Moon was one of his early idols. Keith's influence on Neil is apparent in his playing style.

MARLON RAY
ST. LOUIS, MO

I am extremely satisfied that you have done an interview with Neil Peart. He is a very unique individual, and unaffected by hype and stardom. I am 19 years old and an aspiring percussionist, striving to be a protege, while trying to work in my own style. He is correct that we are all still learning and there is always room for improvement. Neil, if you ever happen to read this, much personal thanks and gratitude.

DAVE VAN HEUSEN
FAIROAKS, CA

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CHET McCRACKEN and KEITH NUDSEN: Takin' It To The Doobies.

by Susan Alexander

Photos by Frank Charron

The Doobie Brothers legend began in 1969 when percussionist John Hurtman got together with singer/guitarist Tom Johnston and bassist Greg Murphy. At that time, the trio was called Pud and their first album was released in 1971 on Warner Brothers Records. By that time, Patrick Simmons had made the trio a quartet and the band had changed their name to the Doobie Brothers.



Keith Knudsen joined the band in October, 1973 when drummer Michael Hosack decided the rigors of touring were too demanding for him.

Since that time, the band has undergone several personnel changes, but the high quality of their music and playing has never wavered. The most recent changes have involved John Hartman giving up the life on the road for the role of veterinarian and horse raiser. Chet McCracken has filled his vacant drummer's seat.

The current line up includes Knudsen, vocals and drums; McCracken, percussion; Michael McDonald, keyboards and vocals; Tirian Porter, bass and backup vocals; John McFee, guitar; Cornelius Bumpus, keyboards and saxophone; and Patrick Simmons, guitar and vocals.

The story of how Chet was contacted for the gig has a certain amount of mystery attached to it. He explains, "Somebody called me up to tell me that Michael McDonald was thinking about me. In fact, I still don't remember who it was who called me. I had just gotten home from the studio and the phone rang. A voice comes on the phone and says, 'Hi, the Doobie Brothers are looking for a drummer. Mike McDonald's thinking about you. Here's the number.' I called Mike up and here I am. I've got to find out who that was who turned me on to the gig."

The vibes the Doobie Brothers convey to their audiences are ones of warmth combined with a commitment to their music. It is quite refreshing and rewarding to see such dedication in a field that is traditionally based more on feeling than on technique and skill. But, then, the Doobies' music is much more than just middle of the road rock and roll. Their compositions and arrangements create a composite sound which reflects jazz, country and rhythm and blues as well as rock influences.

The drumming is understated but irresistible. Their music impresses the listener with smooth style.

This band takes its music seriously and their hard work shows in the tightness of their playing. The Doobie Brothers are truly a joy to see and hear.

SA: Keith, having played in a single drummer situation before joining the Doobies, how hard was it to play with another drummer?

KK: I got used to it right away. It didn't seem that difficult. Actually, I had five days to learn all the stuff and then we went out on tour for six weeks. It was actually a help to have John (Hartman) there because I didn't have to worry so much about it. I watched him like a hawk for a couple of weeks and that was it, the same kind of thing that we did with Chet.

I'd cue him every second, even if I knew that he knew it was coming. I'd cue him all the time. Now I don't have to. It took a little time to teach him. Then we started working out new things ourselves and it's much better.

SA: Chet, how have you adapted to a two drummer situation after spending so many years as the only drummer in the band?

CM: I didn't know at first how I would like it, but I love it now. It's an incredible sense of power. When two guys can lock in on a groove, it's just tremendous.

SA: How are your drumming styles different and how do you reconcile these differences?

CM: Keith has a loose style. It all sounds very tight, but it's so relaxed and smooth. I'm tighter. I'm a tense drummer. I play more on top of it, whereas Keith plays on the other side of it. So, we both have to make adjustments, but it's working out very well.

I have a natural tendency to be busier than Keith. Keith's taught me a lot as far as the way you relate to a tune. He can sit and just groove down through a whole tune which is, surprisingly, a lot harder than trying to lay the groove down and play some drum fills and a solo. That's what I like about his style, he'll just cop a great groove, a real simple part. When I came into the band, I had to adapt to that style. I had come from a jazz/rock band where I was the only drummer and could play anything, whenever I wanted. I was given free reign. So, I came in and adapted to Keith's style. It took a lot of concentration just to sit on a groove through one song.

SA: Just from watching you rehearse, it becomes obvious that the Doobie Brothers put a lot of effort into their playing.

CM: This is a very musical band. The music is first. I've been to a lot of rehearsals with bands that rehearse two and a half hours and that's it. They're tired and want to go home. These guys rehearse full tilt for five hours. So, being tight, especially from the drum section or rhythm section is most important.

SA: Keith, you were brought up in Iowa. What was your childhood background in drumming?

KK: I played in a marching band when I was in junior high and in high school. I just got together with friends in one of the little band rooms after school and put together a strange set of drums from all the old band equipment. I had a big marching snare drum, a big bass drum and a couple of cymbals.

SA: Have you ever played any other instruments?

KK: No, I just play the drums. I don't know any music technically. I can't read or write or play anything else.

SA: How much emphasis do you put on counting?

KK: I don't count too much when I play. I'll count spaces and holes, but I don't count when I'm playing usually.

SA: What kind of bands did you play in before the Doobie Brothers came along?

KK: I played for Lee Michaels for about two and a half years. Most of the time it was just him and me, keyboards and drums. Toward the last six months I played for him, he had a three or four piece band.

Before that, I came out from Wisconsin with a group called Mandelbaum. I was the big singer/drummer for five or six years with that band.

SA: What kind of music did you play with that band?

KK: We started out doing blues and Beatles stuff. We used to do the whole Sgt. Pepper album and all that kind of stuff. We started writing our own material, so by the time we got here (California), we were doing a lot of our own material. It was kind of rock and roll, blues-based stuff when we came to San Francisco ten years ago. Then we started being influenced more by the California bands. Eventually, we broke up and I went to work for Lee Michaels and then the Doobies.

SA: Chet, what inspired you to pick up the drums?

CM: It wasn't until seventh grade that I really got into it. For some reason, I joined a junior high school band and it started to be this ambition.

SA: What about your musical background. What kind of bands did you play in?

CM: I played in lots of rock bands. Three years right before I joined the Doobies, I was working at the Baked Potato with the house band, Don Randi and Quest. Don owns the place as well as plays there four nights a week. It was basically a jazz/rock gig. Before I was at the Baked Potato, I was in a group called Rare Earth and they are just full-tilt rock and roll. When I used to get off stage with them, I was totally drenched in sweat.

SA: Did you enjoy playing in a small room and not having to mike your drums?

CM: Yes. It's two different sound situations. I was using a set of North drums at the Baked Potato—a double-set—two bass drums, five tom toms. That particular type of drum set was perfect for that room. You could hear every little thing I did anywhere in that room, partly because the drums are so good and partly because of the way the room sounded.

Playing with the Doobie Brothers is a pleasure, too, because I can get up on stage and stick my foot in the bass drum and it comes through the monitors. It sounds like the drum's fifty feet big. But, then you get in the Baked Potato and you smack the North drums and hear the

sound come back at you off the wall and it's the same feeling.

SA: I take it that since you are not playing North Drums with the Doobies, that they did not work too well when you put them through the PA.

CM: Well, it was very interesting. I'm very proud of my North drums. First of all, they were handmade for me by Roger North and they're worth their weight in gold. Plus, I think they sound incredible. I used them in the studio a few times and they just absolutely knocked me out. So, when I joined the Doobies, the equipment guys came up to me and asked 'We're going out on the road. What kind of equipment are you taking?' I started rattling off about my North drum set but they explained to me that they stick the microphone up inside the drums to get the sound on stage. But the North drums also trap the sound of the band inside that bell. So, not only do you get the sound of the drum in that mike, but you also get this other noise that's trapped inside the bell. As soon as they ran it down to me, I understood it perfectly and I wouldn't want those drums up there either for that particular purpose.

Also, the drums project so much when you hit them, the sound will project into Patrick's microphone. So, I just brought in a set of Ludwig's that I was using in the studio and they sound incredible. The crew just took the drums apart and put new heads on them and put them back together.

SA: Keith, I notice that your kit is rather small by comparison with many drummers who seem to be turning to larger drums.

KK: Yes, I've been using a small set for five years now.

SA: What attracts you to the smaller size kit?

KK: I think it's a better sound. I get the best sound in the studio on a small set of drums. They still make sense if you can get a better sound live and it's a good contrast to the bigger set with the other drummer. John used to use a great big set and Chet uses a fairly good size set.

SA: You're using a 20" bass drum?

KK: Twenty inch. I designed my set four years ago, with two of our crew members. I'd been using Pearl drums and we designed a set of drums the first time I went to Japan, a little over four years ago.

SA: Was it difficult to get exactly what you wanted? Did you know beforehand what you wanted or was it more of a co-operative idea between you and Pearl?

KK: We originally wanted a 13-ply set. We asked them how big they could make the ply and they said thirteen. We asked them to do that and they tried it, but the glue wouldn't hold. That was the soft wood. They were making most of their drums out of that, so we asked, 'How

about an eight-ply, hardwood set?' That's what those are. They closed the factory down for three days and made two sets of drums. I gave one to Shep (Lonsdale, a former crew member for the Doobies who now plays with Charlie) and I kept the other one. They're a double set, there's a 22" bass drum that goes with that as well as another rack tom, but I just use that set.

SA: What sizes are your drums?

KK: I have a 20" bass drum, 11", 16" and 18" tom toms. Pearl has a new line. They call it maplefibreglass and it's that exact set only it's not quite as thick. The hard wood has only three, four or five plies. Those are nice. You look inside the shells and they're all perfect.

SA: Chet, what about your set up?

CM: I use a 22" bass drum, 22" x 14". Right now, I've got a 6 1/2" x 14" snare. I've got 8", 10", 13", 14" mounted toms and a 16" floor tom. They're Ludwig except the two concert toms which are Pearl. They're wood drums.

SA: Were you playing them with just the one head on them before you joined the Doobies?

CM: When I brought my drums in, they did have double heads because they were tuned for the studio. But, the equipment guys immediately took the bottom heads off.

SA: Do you like that better for the stage?

CM: It works. I like whatever works, and on stage that really works. When I hit that floor tom, the thing just blows. I think if they had them miked outside the drum, say on top of the head, it wouldn't give that explosion.

SA: Keith, what do you think are the advantages for you to play on single-headed drums as opposed to double-headed drums?

KK: For the kind of shows we're doing, it's good for the projection. The drums project more. In a studio or something, we use heads on the bottom, depending on what kind of sound we want. We'll go until we get the sound we want, whatever it takes. It's never the same thing every time.

SA: When playing with double heads, how do you tune the bottom head as opposed to the top head?

KK: That depends, too. I have a guy, Bob Hodis, who tunes the drums for me and he spends a lot of time everyday in the big halls. He tunes all the drums and he mixes them from the house. He spends most of the day changing drum heads and tuning through the hall, playing, listening to how it sounds in the hall. Both of us like completely different sounds, so he's got to know each one of us and how to do that. He's very good at it.

SA: What kind and size cymbals do you use?

KK: Zildjian. Twenty inch medium ride, 17" crash and an 18" crash and a 20" turned out Chinese gong cymbal without the rivets. No rivets and no holes. When I went to the Zildjian factory, I picked out two or three sets and I was using two 17's an 18 and a 20" ride, but I just went to the one 17". There was just too many cymbals. It's like too many drums. I don't like to have too many drums because then I'll try to play them all and I'm not that kind of drummer. I'm more subdued.

SA: A drum clinician once told me that he feels that small sets are good because they force drummers to concentrate more on their chops.

KK: Yes, I find that I like it better with fewer drums. For my style of drumming, it's less tempting to play a lot of stuff that just gets in the way. Other people like Billy Cobham, it doesn't seem to matter what they play, it's great. But, for me, it's not. I can't do that.

SA: Chet, what's your cymbal story?

CM: I use a 20" ride, a 16" crash, 20" swish and 14" hi-hats. I'm not really a cymbal buff. At one point, I was carried away with cymbals. I can remember playing with one band and going down to a hi-hat and a ride cymbal and forcing myself to pay attention to the drums rather than the cymbals.

I really like Paiste cymbals. I like the brilliance. They seem to have just a little more of an edge to them. Zildjians are beautiful sounding cymbals and I have nothing against them at all. For instance, Paiste hi-hats have more of that high end edge to them, more bite, especially if you're on tape. That's what I like. When you use that ride cymbal or even a crash cymbal, I like to hear the cymbal explode. But, I like that high pitched edge to it. I just prefer Paiste.

SA: You use the *Sound Edge* hi-hats?

CM: Yes, they are killers.

SA: I notice you've got that Chinese, too.

CM: That's the only Zildjian I have, that swish.

SA: I see you're using *Syndrums*.

CM: Yes. *Syndrums* are just outrageous. I've known Joe Pollard since 1970. We worked in the same beer bars out in the (San Fernando) Valley. He was working on those things back then. Everybody thought he was nuts.

About three years ago, Joe came out to the Baked Potato and said, 'Hey, I've got something I want you to hear.' That was it. As soon as I heard them, I said that was it. The *Syndrums*, I think, are leading the way as far as electronic drums. I think that *Syndrums* have been the best advancement in drums for the last 25 years. Joe has just opened a whole new world for drummers. There's more to it than just playing the snare drum. The first time I heard them, I said,

'I don't care how much they are, give me a set of those things.'

SA: What kind of heads do you use on your drums?

CM: Well, it depends on which drums I'm using and under which situation I'm playing. Right now, they put on some pinstripe heads. I think my concert toms have still got the one with the dot on them. For different situations I use different heads.

In the studio, let's say it's a rock session or a jazz/rock session, I like to go in with real thin heads without any dampening or any dots on them. For hard rock, I'll go in and maybe use some heads with the little dot.

SA: Someone expressed to me not too long ago that they feel that these new heads are primarily made to cut down the overtone factor because a lot of drummers don't know how to tune their drums. What do you think of that idea?

CM: Well, I don't know if that's necessarily true. There might be some validity in that. I will cop to being one of the drummers who doesn't know how to tune their drums. I just sit there for 50 minutes trying to tune a tom tom and do absolutely nothing to it but screw it up. Sometimes I get lucky and get a good drum sound but I just don't know all there is to know about things like overtones and not every drummer does. It's hard to tune a drum. I'd much rather tune up a guitar than have to tune up a set of drums because at least with a guitar, you have a reference point.

SA: Do you tune your drums to a particular note or do you do it mostly by ear?

CM: Both sometimes. You can tune up a North drum so precise to the notes. They're incredible drums. You can get them right on the note.

For awhile at the Baked Potato, I was tuning them to a chord. I'd tune them to an E minor chord—E on top, B, low E and then lower than that. So low that I couldn't tell.

Basically, when I go around the drums, I like to hear them resolve themselves. You end up with something final. That's the way I like it to sound when I get to the bottom of my set, like it resolved itself.

SA: Keith, I notice you are wearing a headset with a microphone for singing. I assume it's easier than using an overhead mike. How does that work out?

KK: Well, this is the first time we've tried it. It seems to work real well. I like it. I don't have to sing a lot, so I don't have to be right in front of the microphone in one position all the time.

My concern was that it was comfortable. I had the earpieces taken off because I don't want it coming in my ear. It comes out of my monitor on the front and it's just my voice through the micro-

phone. I like it, and getting used to it, my only concern was that the quality of the sound of the microphone was as good as the microphone I was using before. Our engineer says it is, so I think we're going to try it out.

SA: On the subject of monitors, how do you have yours situated? I notice what appears to be a speaker in your drum throne.

KK: It's a bass monitor. We use a ten inch speaker. It's the bass guitar and we can hear it and feel it through our rear-ends. We've been doing that for a couple of years now. I've never seen anybody else do it. It's really a smart efficient idea. We do it because we don't have to have these huge bass monitors and it doesn't leak into any of our mikes. We've got a lot of microphones, one on each cymbal and one on each drum and vocal mike. So, we do that to keep the bass from leaking through all our live mikes.

I have one other floor monitor with two 10" or 12" speakers, I don't know which it is. In that I have my kit and my snare drum and my voice and a little bit of keyboards, both keyboards at both ends and the horn mike and both guitar players.

SA: I imagine that the feedback problems can be horrendous.

KK: Yes. It's difficult with the big halls you play. It's really hard to be able to hear anyway even with the really sophisticated monitoring system. Sometimes you get into these big halls and the sound just rolls. It comes out and rolls around and you never know where it's coming from. We try not to play too loud on stage. Sometimes it's hard to hear.

SA: Do you find yourself worrying about hearing loss due to the high-end of the cymbals crashing right into your ears?

KK: Well, certainly you must be a little bit, but the last time I had my ears cleaned and my hearing checked, it was okay. There was no big loss and I've been doing this for a long time. I'm sure that there's some percentage of loss of hearing over the last few years, but it seems to be normal.

SA: Speaking of loud noises, what do you think of the idea of double bass drums?

KK: I used to have double bass drums. I used to use them back in Wisconsin for a section of our set. We'd do one set and then for the second set, I'd put another bass drum on. This was when we were doing Cream material and stuff that I used a set of double bass drums, but I was never that effective with it. It's been over ten years since I've used double bass drums.

SA: When listening to other drummers either in a live situation or on record, what do you listen for?

KK: I listen to how busy he is. I like to hear a fat backbeat. At least, that's what I try to do. I don't succeed all the time, but I listen for a nice solid, steady-as-a-rock backbeat.

SA: Chet?

CM: I listen for a lot of things. I listen for their particular style. I listen for their sound. I listen for technique, not necessarily the way they express themselves, but just how they move around on their drums. Technical things. But, then the frosting on the cake for me is what they say. I could listen to the most technically schooled drummer, but if he doesn't say anything to me, I stop listening.

A good example of a drummer that I like to hear express himself is Steve Gadd. He's fortunate because he's got the technical stuff down as well as the emotion. He knows how to say things with his drums rather than just do a perfect set of paradiddles across the toms. Basically, I just like to hear somebody say something, rather than just keep good time and not rush or not slow down and play a dynamite fill.

SA: There are a lot of players who are technically brilliant, but don't seem to have much more to offer.

CM: I run into that problem a lot. The band will have a spot where I'm supposed to play a drum fill for two bars or something. Many times, especially in the studio, I find that the simplest thing says the most. I like to hear that from other drummers and bring that out myself too.

SA: Keith, what is your philosophy as far as playing style? How do you like to play in the band?

KK: I'm pretty basic. There are very few fills on our albums, if you'll notice. Let the drums keep the rhythm pattern happening and let the guitars and the chordal instruments fill the holes. I like the real basic backbeat: snare drum, bass drum, hi-hat. I like that with maybe an occasional tom tom fill here and there and a cymbal crash.

SA: Do you work out your fills, say at times you might trade off and at other times you both do the same fill at the same time?

KK: Oh, yeah. We have fills that we do at the same time. Sometimes they're exactly the same. Sometimes they're different, but they're designed to fit together. Then there are spots where each of us plays where the one guy rides and the other guy does the fill. That's just basically it.

SA: What advice would you give to young drummers looking to make a career of it?

KK: Good luck. No. Practice. I know many great part-time drummers. They're working Holiday Inns and some of them don't even work at all. I have a friend who does casual gigs, but he's a great

The Great Jazz Drummers:

Part 2

Photos courtesy of Rutgers Institute of Jazz Studies



(LEFT):

WILLIAM "SONNY" GREER

GENE KRUPA



DAVE TOUGH

Jazz activity was in full swing in Chicago between 1926 and 1929, an era often referred to as the golden age of jazz recording; Louis Armstrong's Hot Five, Bix Beiderbecke, Red Nichols and the Pennies and Jelly Roll Morton were all in their prime. There was also a group of musicians who sprang out of Austin High School in Chicago, who were to become known as the Austin High Gang. The personnel varied, but at its peak consisted of Jimmy and Dick McPartland, Bud Freeman, Frank Teschemacher, Jack Teagarden, and two young Chicago drummers named Davey Tough and Gene Krupa. It was Tough, Krupa and Chicago's George Wettling, all three strongly influenced by Baby Dodds at the Lincoln Gardens in Chicago, who were to become the basis of the new "Chicago style" drumming.

The Chicagoans added a great deal to the content of jazz drumming. Their most noticeable contribution was their deep concern for technical skill. They were noted for a technique known as "solid left hand" where the left kept time in addition to the bass drum while the right played syncopated rhythms on the woodblock, cowbell and cymbals. They experimented with cymbal effects by allowing the cymbal to ring rather than choking it as the New Orleans players had done. The bass drum was played evenly on all four beats of the bar instead of the first and third only. Though often accused of a lack of restraint, the drive and enthusiasm of the young Chicago style drummers generated a swing and spark that was a joy to experience.

Perhaps George Wettling most clearly reflected the strong influence of Baby Dodds. Born in Kansas in 1907, but raised in Chicago, Wettling studied with Roy Knapp and turned professional in 1924. Later, he settled in New York City and went on to play with Artie Shaw, Bunny Berigan, Red Norvo, Joe Marsala and Eddie Condon. Wettling also led his own Dixieland combo in New York in the early fifties, and has long been regarded as one of the great drummers of the Chicago school. His playing is described as tasteful, imaginative and unobtrusive. Eddie Condon once said "There are other drummers who have a sure sense of time, but George is absolutely dependable. If a band has got George behind it, it knows it has some strength."

Both Dave Tough and Gene Krupa were instrumental in the formation of the Chicago style, however, neither gained great public acclaim until somewhat later in their careers; Krupa in the mid-thirties with the Benny Goodman band, and Tough as a

member of Woody Herman's band in the mid-forties. Both will be dealt with in greater detail later in this article.

During the late twenties and early thirties many jazz musicians began migrating to New York. Soon the city was to become the new capital of jazz activity and development beginning with the advent of the swing era. It was also a period of great development for drummers. Chinese cymbals soon gave way to the Zildjians; the "Low-Boy" developed into the hi-hat, and many of the older accessory items were soon disregarded. The drum set gradually began to more closely resemble what we know today, though bass drums were still quite large, snare drums were thick, and four or five cymbals were hung from looped metal stands. Though the trend was more towards lightening the kit, some players continued to build on the multi-accessory concept, the most noticeable being **William "Sonny" Greer**, one of swingdoms earliest drummers.

Greer, born in 1903, met Duke Ellington in 1919 and their careers from that point on ran virtually parallel. Greer remained a member of the Ellington orchestra until 1951. He was noted for his elaborate set-up and used numerous drums, temple blocks, woodblocks, chimes, gongs, cowbells and even timpani. Greer, along with being an influential player, has also been credited as being an important part of the character of Ellington's orchestra.

Numerous slightly lesser known drummers became active during the swing era. **Alvin Burroughs** was known for his powerful bass drum playing and the percussive strength of his breaks, along with a knack for whipping the cymbal which powered the legendary Earl Hines band; Slick Jones, long-time drummer with Fats Waller, had an original hi-hat conception, and **O'Neil Spencer** with the John Kirby Sextet had a brilliant technique. **J. C. Heard** became popular as one of the most attractive soloists and imaginative of players. **Jimmy Crawford**, though much less flashy than other drummers, became very well known as a member of the exciting Jimmy Lunceford band, one of the finest bands to ever come out of Kansas City. Crawford contributed much to what came to be known as the Lunceford beat through his strong and solid pulsation.

Other players whose names warrant mentioning include **Walker Johnson, Kansas Fields, Keg Purnell, Wilbur Kirk, Specs Powell, Les Erskine, Joe Marshall, Panama Francis, George Jenkins, Maurice Purcell and Cliff Leeman**. However, the era of the big band swing drummer was truly to reach its peak basically through the combined efforts, influences and contributions of seven extremely important players: **Cozy Cole, Jo Jones, Chick Webb, Sidney Catlett, Gene Krupa, Davey Tough and Buddy Rich**.

William "Cozy" Cole, born in East Orange, New Jersey, was initially inspired by Sonny Greer. He recorded with Jelly Roll

CLIFF LEEMAN



JO JONES



Morton in 1930 and later went on to play with Benny Carter, Stuff Smith, and Willie Bryant. He became well known as a member of Cab Calloway's orchestra where he was featured on recordings of *Crescendo in Drums*, *Paradiddle Joe* and *Rata-macue*.

An admirably facile drummer, Cole was strongly rooted in the military/rudimental style, though he contributed greatly to jazz drumming with his own brand of hand and foot independence. One of the first players to develop this form of coordination, Cole mastered it to a very high degree, and was capable of executing solos of the greatest complexity. He was known for his ability to execute four different figures at one time; figures often divided between straight eighth notes and triplets, giving the effect of two drummers playing simultaneously. Cole continued throughout his career as one of the most prolific recording artists in history. He later studied with Saul Goodman at Juilliard in New York acquiring knowledge of vibes and timpani and in 1954 he opened a school for drummers with Gene Krupa. One of a handful of drummers to please every school, Cole worked successfully with jazzmen of every style. Below is a brief 8 bar solo in the classic rudimental oriented solo style of Cozy Cole.

The musical score consists of four staves of 16th-note patterns. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The patterns involve various rudiments such as paradiddles, flam-taps, and sixteenth-note rolls, primarily played on the hi-hat and snare drum. Measures 1-4 are in common time, and measures 5-8 are in 2/4 time. Measure 9 starts back in common time, and measure 10 ends the solo.

COZY COLE



Perhaps the greatest exponent of the Kansas City style was the legendary **Jo Jones**. Jones was born in Chicago in 1911, toured with carnival bands in the late twenties and played with leading territory bands in the midwest including the Benny Moten band. After Moten's death in 1935 the band drifted and Jones worked in St. Louis briefly before joining a young Count Basie at the Reno Club in Kansas City. It was in Basie's band that Jones was to make his mark, a band he ultimately stayed on from 1936 until 1948.

Modern drumming is said to have made its first step towards maturity when Jones arrived in New York in 1936 with Count Basie. He soon became the idol of hundreds of young drummers throughout the country who began emulating the style he perfected. Jones made a tremendous contribution to the evolution of drumming; a contribution which in essence, was more conceptual than technical. His ride cymbal beat outswung that of every predecessor and he was a master at punctuating and underlining accents in every arrangement to an extent which had never been heard before in swing music. Though he maintained a steady four on his bass, he would break up the rhythm behind soloists by "dropping bombs". Jones explored the tonal dynamics of the instrument and improved upon the dry sound and tight beat of drummers who had come before. He made lasting changes in the drum set by discarding many of the accessories that were previously used. He reduced the size of the bass drum, and used the hi-hat in a way that it had never before been used developing it into an instrument of great rhythmic and tonal variety and the most important item in his set.

Jones' hi-hat style has been characterized as swinging, driving but never obtrusive. He injected relaxation, tolerance, humor and impeccable taste in his drumming and had the ability to inspire the entire band with a simple, yet perfectly placed figure. A master of brush playing and a team player not given to displays of virtuosity, Jones was the art of subtlety and understatement personified that ultimately produced some of the most driving big band jazz of all time.

The pulsating rhythm section of Walter Page (bass), Freddie Green (guitar), Basie and Jones overshadowed every other rhythm section of the era.

Jones' style has been called elegant; a style which pointed towards a more musical way of thinking about the instrument and the role of the drummer. He soon took his place alongside the greats of all time earning the respect of musicians of every school.

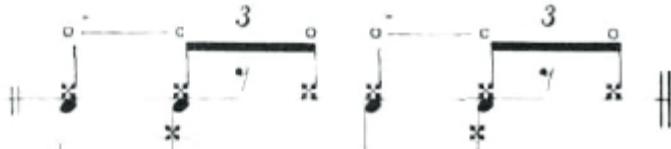
Jo Jones early recordings with the Count Basie band clearly demonstrate his smooth and flowing hi-hat style which emphasized a longer, more open sound on 1 and 3, as opposed to a 2 and 4 emphasis. The result was a feeling of tremendous forward momentum.



CHICK WEBB

Jo Jones: Hi-hat style emphasized a very long open sound on 1 and 3, giving a feeling of strong forward momentum.

o = open
c = closed



At about the same time Jo Jones was dazzling drummers with Basie, another dynamic player was having a major impact on every drummer who came to hear him at Harlem's Savoy Ballroom. His name was **William "Chick" Webb**.

Webb came to New York in 1924 from his hometown of Baltimore. He formed his own band in New York working many Harlem spots and soon began to achieve national prominence when the band started to record regularly. Word of Webb's astounding ability quickly spread among the drummers of the top bands who played opposite him in the numerous band battles held at the old Savoy. He soon became one of the most dynamic figures in jazz.

Webb was a powerful, pulsating drummer whose magnificent control of bass drum and cymbals lent the band much of its unique personality. His style was more legato and flowing than other drummers of the day and involved a lightening of the drum kit. Chick Webb was born only a few years after Dodds and their styles, though both military oriented, differed considerably. Dodds was a more subtle player, however, he did not possess Webb's flair. A tiny, hunchback man who endured numerous operations and much suffering throughout his career, Webb nonetheless had dynamic control of his music and was famous for his exciting solos and breaks. He was a master of the art of shading and possessed great speed along with a natural instinct for pitch variation. His interplay between tom-toms, snare and cymbals—though not subtle—was brilliant. Webb's solos and breaks were always conceived with rare intelligence and executed with bewildering power. His bass drum work was particularly unique and distinguishable from a thousand other drummers. Although physically weak, Chick Webb's technical facility and his adroit cymbal work have been credited by more than a few drummers as having been of great importance to their playing. Krupa, Tough, Rich, Jones, Sid Catlett and a host of other drummers were all in some way influenced by Chick.



BUDDY RICH

Buddy Rich
00% Swingland
Radio Kingz



SIDNEY CATLETT

Shortly after discovering jazz vocalist Ella Fitzgerald in 1935, Chick Webb died of tuberculosis of the spine at the age of 32. The band, fronted by Ella, went on for three more years before it finally dissolved.

Barry Ulanov in his *History of Jazz in America* has said, "He was perhaps the greatest of jazz drummers, a gallant little man who made his contribution to jazz within an extraordinary framework of pain and suffering."

Gene Krupa was once quoted as saying, "That man was dynamic. He could reach amazing heights. When he felt like it, he could cut down any of us."

Buddy Rich has stated, "I was there, I saw him, I idolized him. There's nobody around doing it today."

Sidney "Big Sid" Catlett was still another extremely important swing era drummer whose style and concept was to have a marked influence on a group of bop drummers soon to dominate the music scene of the forties.

Catlett had an illustrious career. Born in Evansville, Indiana in 1910, he began playing in Chicago at 16. Moving to New York at 20, he worked a variety of jazz jobs with Sammy Stewart, Benny Carter, McKinney's Cotton Pickers, Fletcher Henderson, Don Redman, Louis Armstrong, Benny Goodman and Teddy Wilson. An extremely adaptable player, Catlett bridged the gap from swing to bop on recordings with Dizzy Gillespie and Charlie Parker in the early forties making him one of the few to survive the transition initiated by the bop drummers.

Though Sid Catlett achieved substantial public acclaim for his big band work with Louis Armstrong in the late thirties, his finest work was actually done in the forties. And like Jo Jones, Big Sid influenced other drummers primarily for his conceptual innovations and contributions to the rhythm section rather than exhibitionistic potential. A player with remarkably steady time, Catlett was essentially a functional drummer who knew his primary task was to integrate the rhythmic contribution into the work of the entire group.

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Talking Drums With JOE COCUZZO

by Cheech Iero

CI: What made you gravitate towards the drums rather than piano, or trumpet?

JC: My older brother Danny was a drummer. He'd play something and I could repeat it, I could hear it. He gave me a pair of sticks, and since I was 6, that was it. All I knew was I wanted to play the drums. I never wanted to be a fireman or anything else. He had all these records, and I listened to all of them. I was hooked at eight.

CI: Did your brother teach you to play?

JC: He wasn't a professional drummer, but he knew that I could be. So, he made sure I practiced, he made sure I was listening to Chick Webb, Gene Krupa, Lionel Hampton, Shelly Manne and Louie Bellson. By the time I was 12 we were going to hear all these bands. I played my first gig when I was 11. I made 6 bucks.

CI: Where was that?

JC: In Boston. It was with a great bass player named Johnny Neves. He was so good I thought everybody played like him. And Johnny Rae the vibe player who used to be with Cal Tjader. He's out on the coast now.

CI: Who did you study with?

JC: Well, my first teacher outside of my public school training, was George Stone. That's when I was about 13. I studied with him until I was about 16. Also during that period I had the pleasure of studying with Carl E. Gardner in the Boston school system. I was between Carl and George Stone all through junior high and high school. Then I studied with Stanley Spector in Boston, who is very underrated. Stanley was the first guy who got me to use my brain as well as my hands. He had a way of explaining what your hands were doing and why they were doing it. He knew I could play, but he got me thinking. I was doing it, but not thinking about it. He made me realize what I was doing.

CI: What was George Stone like?

JC: Let me tell you how thorough he was. He would ask me to play a four stroke ruff, and he'd put a piece of paper over the drumhead with a piece of carbon over it. After I played it, he'd lift the carbon, and if he didn't see three light dots and one heavy one, he knew you did something wrong. That was his way of checking out my hands. But he didn't do it just to check out the four stroke ruff, he did it to check out the dynamics. One day he put two glasses of water in front of me, and told me to put one hand in each glass. I'm sitting there like an idiot, not knowing what the hell I'm doing, and he says, 'Okay, get rid of the water without a towel.' So I started flicking my hands and wrists. 'That's how you are supposed to play the drums, like you're throwing water away.' Marvelous ways of showing you things. He would sometimes get a piece of music, and we'd sit side by side. I'd take a stick in my left hand and put my arm around his back with my right hand, without a stick. He'd put a stick in his right hand and put his left arm around my back without a stick. Then we'd play the same part using my left hand and his right hand. Then we'd switch. We'd sound like one drummer. I could watch if my right or left was doing the right thing. We could play a piece together, rolling and everything. He was a master. Carl Gardner was the same way. He was the first man to ask questions I never heard in my life. For instance, what is the significance of a single stroke roll versus a flam, in the musical sense? Well, the answer is the single stroke roll gives you the staccato and the flam gives you the legato, because it's a wider phrase. Carl Gardner would say when you play a single stroke, it should only be to accentuate the staccato in the music. If you play a flam, it should be to show the legato feel of the piece. Don't just think of it as a flam or a single stroke, relate it to the music.

CI: Who were some of the drummers you were into when you were studying with these teachers?

JC: The first drummers I listened to were Lionel Hampton, Gene Krupa, Chick Webb, Jo Jones, Louis Bellson, Shelly Manne and Buddy, of course, for what he does. Then I started getting into guys like Davey Tough and Kenny Clarke, for time conception. I think they all had something to say, but basically I always liked the guys who had a bottom to their playing. That's why I went back to those older players. Without that bottom you really can't generate any excitement, which is really the only reason you're there.

CI: Especially with a big band.

JC: Of course, but it could also fall apart with three men. You could have a trio that stands still too. But more so with a big band because of the added weight. Without that bottom, without your feet, it doesn't hold up. I hear a lot of guys play with just their hands and they can't hold anything together. It's a question of what you know underneath your drums and the confidence you have.

CI: With that approach in mind, did you work on anything in particular to develop a strong bottom to your playing?

JC: Yes, definitely. Both George Stone and Carl Gardner always stressed that you only played something well when it was completely under control. If you're not in control, you're not playing well. The only way you're going to do that is to slow down if that's what you have to do. Incorporate your feet so that you're all one. You don't want it to be first floor-second floor, but rather all one building. George Stone used to have a little sign that read, "Don't bother to explain your mistake, I heard it. Just play it slower." You know that saved a lot of time. Carl Gardner would simply say, "Joe, when you pick up your sticks and start to play, the minute you feel that

you're forcing your muscles—stop." Don't even think about it, stop. Start over at a slower tempo.

CI: There may be some people who would disagree, claiming you have to push it a little.

JC: Of course, your muscles are involved, you can't get away from it. I think what I'm trying to say is to use the minimum amount of muscle to get the maximum effect. Using as little amount of muscle as possible for what has to be done. Most people go with muscle completely and I don't agree with that. I think you're going to hurt yourself, physically hurt yourself. And it sounds that way. You can only hit a drum so hard, after that it chokes. You could be the strongest guy in the world. A one hundred pound man who knows how to hit a drum, can get a bigger sound than a man who weighs 500 pounds. It's knowledge

that brings the sound out of the drum. It's how you hit the drum. George Stone always told me after you hit the drum to get away from it. Don't put the stick down on the drum head and leave it there. Hit the drum and pull away from it, that allows the sound to come out. So it's really a question of knowing how to strike a drum to get the biggest sound, or whatever sound you desire. That's how I approach the drum, and that's how I practice the drums. That's really how I want to hear them played. I not only love to listen to a drummer, I love to watch him, because you can tell just by the way he prepares his stroke, whether he knows how to hit a drum or not. There's a record called "Harlem Congo" with Chick Webb and it's one of the few recordings where he plays a drum solo. It's magnificent what he does. He plays the tune with authority. You could take

that solo out of that record and put it into anything today, right in the middle of it, and it would sound like today. Chick knew how to get that sound, and he had that solid bottom, but never loud. Just solid. If you can't play in a big band with a pair of brushes, you're doing something wrong. Its the intensity rather than the volume. Volume doesn't rule anything.

CI: How does one create intensity?

JC: Through the time, the feeling of time. It starts with the feet and comes up to the upper part of your body. It's like a person walking. If you watch someone walking, they walk in rhythm. People tap their feet when they like music, they don't even know why. It's the bottom part of your body which feels the time first. I used to listen to Elvin Jones at Birdland backing singers and horn players with brushes and he sounded marvelous. He didn't play like he plays today, concept wise. Guys think that all of a sudden Elvin came out playing that way. It all developed from the bottom, from what he knows to be true, the feel of time. Otherwise, he couldn't set himself free to get so outside. You can only go outside if the store is there. There are a lot of ways to generate excitement. You can do it with time, you can do it with anything. But I think in order to generate excitement it has to come from the bottom up. I'm sure Jack DeJohnette plays with that concept in mind, otherwise he couldn't possibly go so far away from everything and yet sound as though he never left. He knows that without that time, there's no freedom to play. If somebody in the band is dragging or rushing, you end up just straightening that out, and you have no time to play because you're too busy taking care of everyone else.

CI: It's impossible for a drummer to even entertain the thought of attempting to go outside when he's playing with musicians who have fast or slow inner clocks.

JC: It's harder for a rhythm section player than a horn player. Louis Armstrong made some of his older records with some of the most mediocre players. He used to say he heard his own rhythm section. But a drummer can't do that. A drummer is part of the rhythm section. So I think the rhythm section is only set free by the people they're playing with. If the people they're playing with are not that together, then the rhythm section is confined to the basics. And the basics mean keeping the time straight. He's the pulse of the band, but everybody in the band should have the same thing in mind.

CI: But doesn't the rest of the band listen to the drummer for the time?

JC: Yes they do, but they shouldn't rely on him. Everybody should rely on themselves. Like Basie's band, with Jo



Jones. Everyone in that band had a great time feel. That's why the band swung the way it did. Jo Jones once told me, "If somebody sat in when I was with Basie, we took care of him," meaning, he just had to go along for the ride. Everybody's time was so good individually, that as a band, it was incredible. Jo, Basie, Freddie Green, and Walter Page. They just took that beautiful time and made it go as far as they wanted it to go. I think a band can only really swing when everybody swings, and most importantly, the rhythm section. But not just the rhythm section, that's the difference. I don't believe the rhythm section should have that responsibility, everybody hanging on their shoulders. That doesn't make great music. Great music comes from everybody playing great, and everybody's time being great. The rhythm section's job is to generate as much excitement as possible. I think that everybody has to listen to everybody else. If everybody's listening, then you're going to have the right cohesiveness. But that's because everybody's listening, not because everyone's listening to one person. It's definitely a question of listening to what's going on, and reacting to it. I think the best way to play is to react to the total picture. Sometimes you're the one who's making them react. Sometimes you've got the ball and as long as everyone's listening, that inter-change keeps going back and forth. That's really what jazz playing is. The drummer has a lot to do with the time, but he's not the only person responsible for the time. Everybody's responsible for the time.

CI: How much in charge is the leader, once the tune has been established?

JC: When the leader kicks off the band, he looks to me to get the band to play at the tempo he kicked off. Once he kicks the band off, it's my band. I should say, our band, the rhythm section's band. As a rhythm section, we take the tempo to the band. Now his conducting has nothing to do with it. Unless it's something that's not in tempo. In that case, it's all his. But as far as the tune with a constant tempo, he relies on the rhythm section. Any bandleader does. But in big band playing there are a lot of things involved. There's different kinds of time. Different lead trumpet players have different conceptions of the same phrase. You have to know how to open up the time without changing the tempo. It's a matter of playing the time figure a little wider, to grab everybody. If you make the time figure too thin and narrow, nobody can get in. The band feels it, and that's when the band gets tight and they don't know what to do. A great drummer knows how close or how wide the time should be, depending upon the chart, the tempo, and the situation. There are all kinds of time within the tempo.

That's an art in itself.

CI: How would you make the time wider within the tempo?

JC: If you were to take the traditional jazz timekeeping figure and play it like a dotted eighth and sixteenth note versus playing the time figure with a 12/8 feel omitting the second note of the triplet, well that's the same tempo, but look how much wider the triplet sound is than the dotted eighth interpretation. Both ways can be correct, but the music dictates the use of either feel. It comes back to the art of listening rather than a pre-conception. A lead trumpet player may take liberty with a phrase. If it's a musical liberty, I'll allow him the room to do that. If I don't think it's musical, I won't agree with it. Then we have a confliction of a phrase. In big band drumming, you have to realize that every lead trumpet player is going to have a different conception. If you agree with his conception it's going to be easy. If you don't, well it's going to be hard. Some lead trumpet players prefer more room than others. Being aware of both conceptions makes for a more musical situation. Stanley Spector told me once, and it's a quote from Stravinsky, "Art is a conscious effort, not unconscious." It's no accident. If you take a glob of paint and throw it against the wall and it happens to be beautiful, it's still beautiful, but it's not art. Art doesn't just happen. If a man plays great, it's because he knows what he's doing. But it's never an accident.

CI: Some players say that once you get behind the set, you shouldn't think about it any more, it should just flow.

JC: Yes, providing everything around you is just as right as that. You can only play that relaxed if everyone around you is just as relaxed at what they are doing. If one man rushes, and another is dragging, now you are limited to "time-keeping" only, consequently, your creativity is stifled. Now you have to keep everybody in line. As Jo Jones said, "I'm a musician who happens to play the drums." That's why I don't like drums that look like ... a distasteful polka dot tie. That belittles the instrument. It's as much of an instrument as any instrument in the world. I have a thing about that. I think drums should look as beautiful and dignified as any other instrument. They would never paint a trumpet or violin that way.

CI: How did you get hooked up with Tony Bennett?

JC: I was working the Rainbow Grill with Marty Napolean, and Marilyn May was playing opposite us. She had hired Bobby Rosengarden, who was then Dick Cavett's conductor. One night Bobby asked me if I would play for Marilyn, because he had another commitment. But he told me he couldn't give me a rehearsal. I agreed to do it and I had to sight

read the show. It worked out fine. A few days later, Tony was looking for a drummer, and I got a call. You know, musicians get other musicians work. Wherever you are and whatever job you're playing, you shouldn't treat them any differently. If you're playing as good as you can, it always means something. I think that's a good thing for younger drummers to know. The pros know that. You can't limit the importance of any job.

CI: When you back a singer, do you listen to the lyrics to color the tune?

JC: Oh sure, and of course, the arrangements. I studied keyboard harmony, the vibes. I play a little flute, and I know a little bit about chord changes. I think it's very important for a drummer to be versed in the harmonic structure of things. There's a built in liberty in playing drums. You're free to paint, you're free to generate excitement, you're even free not to play. And the things that you have to play are so different from what everybody else has to play. It's a drum and you can do anything you want with it. But I think the drummer should think of colors, shapes, density and textures. It all comes back to listening. I think a musician starts out listening, then he learns, and then he goes right back to listening. It's a cycle. He ends up with what he started out with, with all the knowledge he could acquire in between. Basically, he ends up with what he hears, because that's how he started out. So all the knowledge is going to do is allow him to hear more of what's available. But it's still up to him to put it together, to make music out of it. The biggest statement I think should be made about drums is that it is an instrument.

CI: Sight reading that gig well with Marilyn May was a break for your career. Do you have any helpful hints to pass on?

JC: Yes, a lot of reading, repetition, and recognition. I can look at a chart and rather than read a phrase, I recognize it. I hear it as a phrase. And reading ahead. Drummers have to read ahead to set up the band. It's a question of doing so much of it, that when you see a chart, even before the band plays it, you can almost hear what's going to happen. Certainly after you play it you're going to hear it better. A lot of writers unfortunately are very negligent in the sense that they don't tell the drummer who is doing what. Dynamics are usually left out. Now if you get with a good writer you'll find all those things present. It makes it very easy, crescendos, diminuendos, saxes, tutti, fill, not writing the fill-ins, just stating fill and leaving it to your discretion. All those things help a guy sightread a chart.

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by Norbert Goldberg

Photos by Lewis Citer

We often think of orchestral musicians as stuffy and snobbish individuals who look down upon the rest of the musical world. If there is anyone to disprove this stereotype, it's Morris "Arnie" Lang, percussionist with the New York Philharmonic.

Having been fortunate enough to study with him at Brooklyn College, I was often impressed by this man who was always actively involved in different projects such as mallet and instrument making, writing and publishing. At the same time he was able to maintain his playing and teaching at a high level of professionalism combined with warmth and honesty which is immediately perceived upon speaking with him.

Here are some insights into Morris Lang's background as well as some of his viewpoints on today's percussion scene.

NG: Could you tell us about your musical training? When did you begin to study and play percussion?

ML: Well, I started playing when I was about ten; you know, a kid in the Bronx, and took lessons with the local butcher who was a friend of my parents for 50 cents a lesson. I later worked up to a better teacher, a guy who taught violin, flute, cello, everything, and he taught drums on the side. I don't think he even played the drums because he never played for me in the year that I studied with him. But he taught me how to read music, because that's all he knew how to do. Then some other guy in the Bronx taught me how to do club dates. I worked for years doing club dates in the Bronx and also went away to the Catskills. So I was playing in the mountains when I was about 14.

NG: When and why did you decide to concentrate on symphonic percussion?

ML: While I was going to Music and Art High School, a flute player, a good friend of mine said, "Why don't you go to Juilliard to study?" And I said, "What's Juilliard?" I didn't even know what it was. I played a little timpani on the tom toms since I didn't have any and I prepared an audition for Saul Goodman who was in charge of percussion. I then went with my mother to Goodman's room. He had forgotten that I had an appointment and asked: "Who are you?" I said I had called about an audition to which he replied, "Oh, I don't have time to take you now. Why don't you go study with my associate Moe Goldenberg." So I studied with Goldenberg for about six months while I was still in high school. Then one day I was waiting to take a lesson in the hall up in Juilliard and this guy walks by and I said, "Hey you wanna' play some duets?" He said yes and we started playing duets. I didn't know it was Buster Bailey who had just gotten into the Philharmonic. After we had been playing a while, I noticed somebody standing over my shoulder. It

was Goodman watching us play, and he asked, "Who are you?" He didn't recognize me, and I said, "Oh, I'm that kid who wanted to study with you a few months ago." He asked, "What are you doing now?" and I answered that I was studying with Goldenberg. So I walked into my lesson and about a minute afterward Goodman walks in and calls Goldenberg out. Goldenberg came back in and said, "Well, next week you'll be studying with Goodman." So I started one week with Goodman and one with Goldenberg, and then I started studying timpani and mallets. That summer I went to the mountains, it was my last year of high school. I had bought a timpani, an old hand screw, and I took it up to the mountains. It caused a big sensation because no one had seen timpani before. People used to come from different hotels to see what the timpani looked like. So I was practicing timpani and mallets. I had a vibe up there also. Then, I auditioned for Juilliard and was accepted.

NG: What happened after you graduated from Juilliard?

ML: Well, while I was still in Juilliard I started playing with the City Center Ballet. I was extra percussion. I was also playing with little orchestras, you know, any jobs, and still doing club dates, anything I could get. I wound up unemployed after I got out of Juilliard and doing whatever work I could get. I played the American Opera Society, I used to sub a day and a half at Radio City. By that time I had gotten married and had a kid and I didn't have a regular job, just sort of scuffling around. Oh, I also had played a number of times as extra man with the N.Y. Philharmonic. Then there was an opening, and I was invited to join. I didn't even have to audition. Times have changed now. I went in as Goodman's assistant when I was twenty five.

NG: And you've been there ever since.

ML: Twenty two years. At first, it was funny because I actually was making more money on the outside than at the Philharmonic. The Philharmonic wasn't a very good job at the time, it was only a thirty week season and after that we still freelanced and did whatever there was around to do. The year before I got into the Philharmonic, I was playing a Gian-Carlo Menotti show on Broadway and was actually making more money the year before I got into the orchestra. I took a cut in salary to join the Philharmonic.

NG: Out of all the instruments which ones do you prefer and why?

ML: Timpani and snare drum, because I'm better at them. Also with timpani the repertoire is the most interesting. Basically the symphonic repertoire for timpani is the most developed, it's only in the 20th century that they started using the other percussion.

NG: What about mallets? Do you find them challenging and enjoyable?

ML: Oh yes, very enjoyable. There is a transition period, you know, for young people that start on percussion and then graduate into playing mallets. They usually hate it for a long time and then they get to like it. By the time you get interested in percussion you play pretty good drums and then all of a sudden you're a baby again. You're starting a whole new instrument. Most everybody I've taught or experienced has had a period where they're really frustrated and hate the mallet instruments, they're forcing themselves to play it. And then, after you get some kind of technique you get to the point where I could say, I love to play Bach on the xylophone or marimba, not in public though.

NG: Why not?

ML: Well first, it wasn't written for the instrument although Baroque music does sound good on the xylophone. Also, there's so much material now that's specifically written for the mallet instruments that I don't see the reason for playing transcriptions. But you can always argue that if the composer were alive today he would be writing for those instruments.

NG: How do you compare the percussion products of today as opposed to years ago?

ML: Well, I think there's been a definite deterioration in most of the products. It's almost like when people ask me about calf heads, six of one or half a dozen of the other. Because on a good day, when the weather conditions are right, there's nothing like the sound of a calf head. It's just exquisite. But then again, if the weather is bad, either very damp or during a transition period, it just sounds horrible. So in those instances plastic heads will be more consistent and sound better. But on a good day there's nothing as beautiful as a calf head on timpani. There was a company, The Leedy Drum Company, who made the highest quality percussion equipment, and any of their old xylophones are still beautiful. We use one in the Philharmonic and I own one myself and they are the best instruments I've ever heard. The old snare drums were fabulous, all their equipment. If you could get Leedy equipment it was great. I think that there are a lot of sounds now that are excellent, you know, the *Roto-toms*, a lot of the marching percussion, but for me the Kelon xylophone is not a true xylophone sound. It sounds too glassy and hard. Considering the quantity of instruments that are made now, the general level is quite high, although the really good instruments of the old days were consistently better.

NG: What about today's players as opposed to yesterday's?

ML: Amazing, today's players. The level is going up. For instance, I had brought back a piece from Japan for marimba and saxophone and I gave it to a very good student. He took about four months to learn the piece because the techniques were all so new. He had to figure out how to hold six mallets and how to play a lot of the things. This past year, I gave it to another student, a young freshman, who learned it in three weeks. It's just that as composers write more challenging material your technique gets better too. The overall level has gone up.

NG: How do you envision the future of percussion in the orchestra and out?

ML: I think there's going to be a general overall heightening of the development. It seems that in music they're getting away from the semi-improvised pieces that they did in the sixties where the player had a lot of choices as to the material, and more of the composer writing down what he wants. I see the players getting better and better and I would hope that as music gets better, there will be wider audience acceptance of percussion music. Right now, I think the audience still is very hesitant. When they see percussion they think it's loud. That's their first reaction. In most of the concerts that I do with the Brooklyn College Percussion Ensemble, I try to do at least one piece that's very atmospheric and just the opposite of the usual bombastic percussion material. Basically, I hope that there will be more audience acceptance because I feel now that percussion groups are becoming insular; we kind of play for each other. I don't think there are any professional percussion ensembles to

my knowledge, that really make a living out of playing percussion in the United States. In percussion concerts I've seen, it's mostly the same people that like percussion, or students of percussion that come. The symphony going public is more concerned with music of the 19th century.

NG: How can you reach that audience?

ML: Unfortunately, symphonic music has always been a plaything of the rich. Even now, symphonic music is basically for the rich or somehow "highbrow". Popular music like jazz or rock has always been for the bulk of the people. I don't know exactly how to do it, but I wish someone could harness the intensity of the young, their love of music be it rock or jazz, toward listening to symphonic music. Not that I think one is better, that they should listen to symphonic instead, but only that it might have something additional to say to people. I think actually that a lot of rock and jazz is better than a lot of symphonic music being produced, which is crap.

NG: Some musicians feel that symphonic music doesn't offer a creative outlet since the musician is mostly an interpreter limited to his part. How do you feel about that?

ML: Well just for myself, I get bored playing jazz drums. I think that the structure and form of popular music is very limited. It's basically tunes.

NG: What about the current fusion music like Chick Corea's?

ML: Basically, although I love listening to it, I think that as structures, they last for five minutes at most and after that they get boring.

NG: What about counting a hundred bars until your cymbal crash comes in?

ML: Very little do you play like that any more. Most anything written in the 20th century is going to involve a lot of playing. It's true you're not constantly playing, like with the drum set, but there's a lot of playing and the counting is intricate, and it usually is interesting to me.

NG: Nevertheless, in learning repertoire one has to learn a certain passage just right, the way it has to be done. How much room for individuality is there in that?

ML: For instance, if I'm doing Tchaikovsky's Fourth Symphony on the cymbals, I try consciously to play differently every time I play that piece. I mean letting note values ring, using different pairs of cymbals. What's forte? What's loud or soft? They're such general terms that there is room for individuality.

NG: But do you do that for your own enjoyment or just for curiosity?

ML: I do it because it's part of the creative process. When you're playing a concert you're trying to create something for the audience. Why does an audience go to hear Tchaikovsky's Fourth Symphony? They could buy the record. As an interpreter, I try to make it interesting and exciting every time I play it. It doesn't always work, but I try.

NG: You've just completed a snare drum technique book. What suggestions do you have on teaching beginning drums, rudiments, rolls, etc.?

ML: The most important thing is to teach music. I think the percussion family is the only group that uses so many method books. When you study piano you get a book of easy Mozart, or Bach or even simple popular tunes. You're right away dealing with a phrase, dynamics, or a harmonic progression. You could play the drums for a hundred years and never encounter a dynamic in a drum book. The most important thing is trying to instill the feeling of playing music. I hope the new drum book will stress more of those elements rather than right hand or left hand.

NG: Do you go into the rudiments?

ML: Yes, but only as far as their use in symphonic playing. For example: flam, drags, ruffs, stroke rolls, but not in the open and closed old rudimental way. That really has no relevance to either symphonic or jazz playing.

INSIDE: Star Instruments

Story and Photos by Cheech Iero



Star Instruments President, Norm Milliard

Cindy Goodridge acoustically tests every instrument. According to Goodridge, "I listen for distortion, breaking up, frequency ranges and length of decay."

Star Instruments, Inc. located in Stafford Springs, Connecticut, has grown rapidly in the past three years. The electronic drum company is presently settled in a renovated A&P supermarket. Contained therein are modern office facilities, research laboratories, a spacious factory area and shipping department.

During our interview, Norm Milliard, president of Star Instruments explained the latest Star innovations and how they are applied to today's musical sound. We also discussed the importance of electronics to the music industry. According to Milliard: "I don't see electronic drums subtracting from the drum market. What they're doing is giving the drummer a whole range of sounds."

CI: When was Star Instruments founded?

NM: The company was founded in August, 1976. We showed our first product in January, 1977 at the NAMM (National Association of Music Merchants) show in Anaheim, California.

CI: Why did you choose the drum market?

NM: Because the drummer was the only pop musician who wasn't electrified yet. And it was a well defined market. The drummer would be right for it because he associated with musicians who were involved with electronics. The drummer looked like he needed electronics. We didn't do a market study. We just said, "If we make it, they'll buy it." It worked. We achieved instant success.

CI: You began with two partners, correct?

NM: There were three other people. Two partners and my wife.

CI: Where were you located at the time?

NM: We had three geodesic domes at the time. One was going to be my house. Another we fixed up and used as a factory. We had a nice setting, kind of rural. It

was a pleasant location. We only moved out about a year ago. The first two years were a struggle. Successful as the initial products were, they were nowhere near as successful as our *Synare 3* and *Sensor* in terms of units. Just from our company, there are over 25,000 groups using electronic drums in a period of less than three years. Compare that to the acceptance of keyboard synthesizers. They started coming out in 1970 but they never had that kind of acceptance. If someone were to do a study of the keyboard synthesizer market, they'd find there are no keyboard synthesizers that have sold as many units as *Synare 3*'s have.

CI: Whose idea was it for the electronic drum synthesizer?

NM: It was my idea. It had to be something where we had little competition. It had to be something that used our expertise. Drummers just came into my head one morning, so we decided that electronic drums were what we were going to do. It was as simple as that.

CI: How exactly does the *Synare* work?

NM: They use a speaker as a detecting device, rather than a sound producing device. When you hit the surface of the drum you are actually forcing the coil in a speaker to move which generates a little voltage which tells us how hard the unit has been hit. The reason we use speakers is that they are very rugged compared to a microphone.

CI: Many of our readers write asking us about your product and electronic drums in general. I think a glossary of electronic drum terms would really help a lot of drummers.

NM: I don't believe you said that. We've decided that we should have a book, something to help the drummer understand electronic drums. Not a PR book about our company but something for the drummer that will teach him about electronic drums. With our *Synare 3*, with all the sounds it's capable of producing, the drummer actually uses very few of them. He hasn't taken the time to sit down and learn the instrument. Simply, the instrument is under utilized by the typical person.

We recognize the problem that the drummer has in becoming experienced enough with it, learning all the controls, and feeling comfortable with it. To reduce this problem, we have introduced an improved version of the *Synare 3* called the *Synare S3X*. The *S3X* is an improved *Synare 3* with the addition of presets. With the preset switch the drummer can quickly select the 5 most popular sounds.

CI: What has made electronic drumming so popular?

NM: Generally speaking, the ability to get fresh, new sounds. Specifically the ability to produce a sweeping pitch vari-



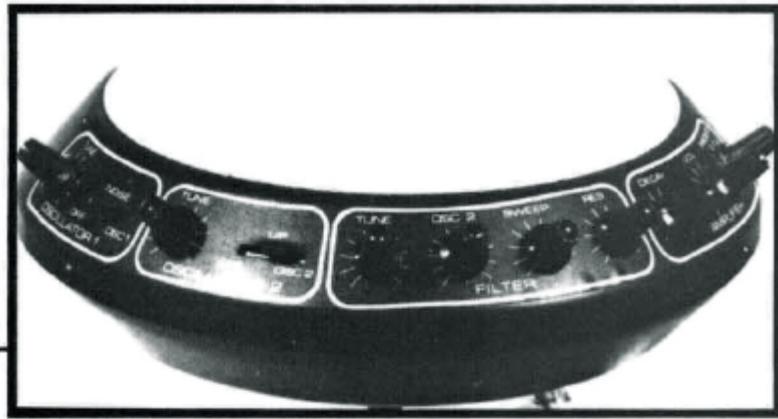
Bill Katowski, Engineer, works on reproduction of a cymbal sound for a new Star innovation, the electronic cymbal.



Star's Operations Manager Joe Teceno and Production Manager Denis Labrecque stand near a new vapor degreaser to clean flux off the boards.

The printed circuit board is cleaned of flux and then inspected.





The *Synare S3X*, a selectable pre-set electronic drum, allows the drummer to instantly select a variety of electronic sounds.

The *Synare 4* has an 8" traditional drumhead, produces various electronic percussion sounds and features 8 controls.



ance. Generally, the drummer has not been able to produce pitch bending before electronic drums. Electronics have given the drummer this ability. Think of it as tom tom bending.

Cl: Can you detect the difference in your products and other electronic percussion instruments in performance?

NM: Most of the time I can detect the difference. Basically, there's our *Synares* and *Syndrum*. There are some sounds that our product does and their product can't and vice versa. I can detect these differences and when I hear a swoop sound, I know that it's theirs or *Synare*. I have more trouble detecting the subtler uses of electronic drums. For example, the Eagles' song "Heartache Tonight" uses the *Synare* for the clap-

ping sound. Until they told me I didn't know it, but once I listened carefully I could tell.

Cl: Have you introduced any other new products recently?

NM: Five new ones. In January of this year we introduced a less expensive version of the electronic drum, the *Synare 4*. This one is a break in tradition with us because it has a traditional drum head, instead of a rubber pad. Some people claim that when you hit a drumhead you pick up the stick strike sound when recording on present electronic drums with heads. We think we've licked this problem. The *Synare 4* produces all the traditional swoop sounds plus chimes and vibratos. It's sort of amazing considering the price (\$179). What made it possible is

the volume out there. Drummers are buying the things. If the volume is there, you take advantage of efficiencies of scale and start producing less expensive items.

Cl: What about the other four?

NM: As you know, our goal is to continually expand the types of electronic percussion instruments available to the drummer. These four do just that—they're an electronic timpani, bass and two toms. Not many drummers presently have timpani, but how many would like to have a timpani? Why don't they have them? We're told it's because they're expensive, big, heavy, and temperamental. Our *Synare Timpani* weighs 5 pounds, is eight inches in diameter,

continued on page 39

ED GREENE:

L.A. Studio Heavyweight

Story and Photos by Robyn Flans

It is a wonder that Ed Greene isn't as well known as the material on which he has played. Barry White's original drummer, Greene's drumming has been heard on an endless collection of songs and albums, including Donna Summer's "Last Dance;" Steely Dan's, "I've Got The News;" Hall and Oates', "Sara Smile" and "Rich Girl;" Johnny Mathis' and Deniece Williams', "Too Much, Too Little, Too Late;" Cher's, "Take Me Home;" Glen Campbell's, "Rhinestone Cowboy;" Diana Ross', "Touch Me In The Morning;" Captain & Tennille's, "The Way That I Want To Touch You;" Barbara Streisand's, "Superman Album" and the list goes on. Greene plays on the average of 25 hit records a year, and yet, he is still not well known. This problem is shared by many other players in the industry. It was one that Greene admits created a chip on his shoulders during the 60's, watching the pop market explode, the money being made, knowing he could and should be doing that, and not knowing how to get his name out there.

With a violinist for a father and a pianist for a mother, music was an integral part of Greene's upbringing. Greene, himself, played the violin as a youngster and was the violin concert master in grammar school and junior high, until he changed over to drums while still in junior high school. He admits that while he was pretty good on the violin, he was not inspired enough to practice much, "but as soon as I started with the drums, I could stay at them for three or four hours. There was no problem with practicing," Greene said.

He never had very structured lessons, and his beginning six months of instruction simply consisted of an attempt to get an independence between his hands. His first set, however, a 24" Gretsch, was given to him by the percussionist/teacher from whom he took lessons.

Greene was mostly interested in Jazz at the outset. He had spent a lot of time listening to Charlie Parker and Max Roach.

"My mom and dad bought me Benny Goodman's 1938 *Carnegie Hall Recital* which had Krupa on it," Greene recalls. "That was extremely motivating. From the Krupa record, I developed some technique—triplet technique with two in the right hand and one in the left hand and then with accents. That was all self-taught."

While attending college, the Keyboard Lounge in Gardena, California, was his first professional gig.

"I remember I had to listen to 'Satisfaction' before I auditioned for Lenny Roberts, who was the guitar player and leader of the band. I had a good time, but my concept of playing rock and roll was not great. That became a whole summer's work, and I made more money at that than I was to make professionally for a while," Greene remembers.

Since Roberts was also an engineer, Greene was able to get some experience making demos with him, and then things began to snowball.

Like many players, Greene gained recognition in the industry first, among producers and the like, and for a long time, he was even thought to be black since he became consistently associated with "black sounding records."

"We could have had a beautiful thing going," Greene says of the Barry White gig he secured at the beginning of his career.

Things soured, however, when White continuously refused to put his player's names on his albums.

"When I think back, as time went on with him, it just didn't do him justice in my eyes. He came right out and said that all of us were responsible for the total entity of the Barry White sound, but he didn't want everybody else to know what the Barry White sound was. Totally, we were his sound, yet he wouldn't give us individual credit, which is, of course, ridiculous."

A lot of work for Motown Records followed, and finally all the pieces began to come together. As a session player, Greene considers himself extremely fortunate.

"I've never really had to struggle," Greene states. "I've never had to go on the road and that is struggling. I was on the road for two weeks in 1968 with the back-up group for the Beach Boys, and it seemed like four months. But I also went crazy with the drugs and everything else that went on."

Not that session work isn't a tremendous amount of hard work. One has to be prepared for a new situation daily, and Greene explains, "A drummer who wants to do studio work has to be prepared to play anything that's written and try to find a balance around the set physically, where you can play most things comfortably. There's different technical things that I can't play that comfortably because I've adapted my style to my balance around the set, which is where my practice comes in a lot. Someone will write something and if it's not something I'm used to playing, it'll take me maybe ten or fifteen minutes to practice on the session and smooth it out. The more you do that, the less time it takes when someone comes up with something you're not used to playing. You can smooth it out and play it and incorporate it into your feel and that's just experience."

Experience and experimentation are two keys in the development of Greene's playing. Professionally, he started out with a black pearl Ludwig set with a 20" bass drum, a 12" tom and a 14" floor tom, Greene says he basically concerned himself with, "Playing real good time and not too much fill. As the years progressed, I realized I needed a few more tom toms. While some guys had ten toms around their sets and in the studio, I find you just don't get a good sound on each tom. If you have too many mikes and put one mike on each tom, you have too many mikes that pick up sound from everything else, and if you don't use enough mikes, then you lose some of the toms and you don't get a consistent sound between one tom and the next. When I started out, I didn't experiment very much with my sound, but you get more experienced and you realize you have to experiment some."

Later he added a 22" bass drum and two more toms, a 13" and a 16" floor tom. A couple of years ago, he bought a new Tama set with a 24" bass drum, which at first, he used exclusively, but now uses both.

"The Tama is a heavier drum," Greene says. "At first, I thought I would use the Tama for pop and rock and roll and the Ludwig for rhythm and blues, and disco, but I haven't ended up sticking to that. It's convenient to have both now so I can leave one set behind when I have back to back sessions."

He has six snares, four that go with the Ludwig set and two



chrome snares which go with the Tama set.

"A lot of your sound has to do with your snare and your bass drum. Snare drums really take a beating and the tension of the snare heads really fluctuates from one day to the next. You have to be constantly adjusting both the bottom and top heads. I have found that the plastic heads that they're making now are very susceptible to weather changes, so I like to keep the bottom clear, thin plastic head that vibrates with the snare on the bottom, very tight. If I don't keep it tight, it gets a sympathetic vibration when I hit the tom tom. It's very disconcerting when you're trying to get a clean sound and when you tighten the snares, it kind of closes the drum and you don't get a lasting sound—it closes the sound so you have to find an equilibrium between snare tension and the tightness of the bottom head. When you put a new head on and you tighten all the lugs evenly and you think you've got it, the next day it has stretched. I've put on new heads every day for two weeks and you really have to stay on that snare drum to keep your sound because you have the bottom head, which is stretching by itself and then the top

head, which is taking a beating. You have to experiment with how much padding to put on the top head, and that takes experience. I have found that six squares of toilet paper folded over with about two or three strips of gaffers tape, gets me in the ballgame. Then it's just a matter of a little more tape or a little less paper and the tightness and experimentation.

"With the bass drum sound, I have found that I like to keep the drum head tight. There are all different concepts on the bass drum sound. Hal Blaine had a tremendous bass drum sound. I remember he kept his a little looser, and when you get a good attack, it wouldn't have as much acoustical roundness. But it had fullness and a good attack, and then you could fool around with the sound on the board. He was making hit records for ten years and I was very impressed with his professionalism. Then I played a two drum date with him when disco was coming in. You hear so much about the guys who are making the hit records and you dream of being one yourself, and as it is starting to happen, I guess I took in everything I saw and heard. Hal stands out as one of the leading professional, commercial drummers of

all time. I felt that with the technique that I had on the bass drum, though, I couldn't use the bass drum that loose. I need it tighter to get more of a rebound for the 16th note work that was happening. If I was impressed with Hal Blaine as a commercial player, then with my jazz background, I was equally, or even more impressed with Elvin Jones and his technique, particularly his bass drum technique. I remember seeing John Coltrane's quartet at Shelly's Manhole in the late 60's and sitting on the side of the bandstand so I could watch Elvin's feet. There's a lot of education there. He played off the ball of his foot, with his heel up so there is a floating action and it was as if he were tap dancing. He never put his heel down on the pedal and I don't now, as well. It's always up. It's not a rocking off the heel, it's using the toe to get a natural bounce action. There's much more power this way. You get the use of your whole leg and you can actually jump on your bass drum pedal. You can actually feel how limited you are rocking off of your heel and there isn't much power. Jeff Porcaro and Harvey Mason use that technique also. So I developed that technique and use it all the time now. I remember after seeing Elvin, I couldn't touch my drums. I would circle around them asking myself what he did. I didn't have a professional stool and used a makeshift seat, and I remember cutting off the legs, because it just wasn't comfortable to do that with the height of my seat. When you get lower to the ground, the balance permits you to use the ball of your foot."

Greene uses Regal tip rock and roll sticks with the plastic tips, explaining, "I never wear out the plastic tip. I wear out the middle of the stick playing on the hi-hat, which chews the stick up. They're a little heavier than 5A's and I always play with the fat part of the stick with my left hand. I turn the stick around so the fattest part of that stick is hitting the snare and it makes a really solid attack. I never experimented much with sticks. When I go to the drum shop to pick out my sticks, aside from feeling the weight and the balance, I put the stick down on the table and roll it. You can find out very fast which ones are warped and which ones aren't. After I find one that's not warped, I pick it up and shake it around to find out the weight of it. I try to find the heavier Regal Tip rock and rolls. Even if it's straight and not warped, I'll put it back in the pile and go on if it's not the weight I want. The sticks are very inconsistent with the weight and let's face it, wood is expensive and they're just not making them like they used to. So, I end up going through maybe 50 sticks and finding maybe four or six that are suited to me."

He uses only two cymbals along with his hi-hat cymbals, a 22" Zildjian medium crash and an 18" Paiste.

"I keep saying that I'm going to get myself another cymbal to put on the right side of my lowest tom tom, because sometimes when I do fills around the tom tom and have to come back to hit the crash cymbal after hitting the lowest tom, it would be more comfortable to have one right there."

As a session player, Greene doesn't get much opportunity to solo, which he says is just as well.

"My solos would end up being more of a rhythm solo. I don't consider myself a flash soloist, partly because I don't solo that much and haven't really built up too much confidence in that area. Also, I'm not into playing too much, and a solo, to me, is playing a lot. My time right now is making commercial records for other people. There's not too much room for extra work. You've just got to lay it down."

"Simplicity is the name of the game. I'm not saying that simplicity makes playing the drums easy. It doesn't. To play with a bunch of guys and not rush, to take your time playing on the bottom of the beat, and not drag, is not easy. I would rather play on the bottom of the beat than on the top of the beat. The top of the beat, for certain music, is exciting, and you're pushing the band along and you can build the excitement. Even the best drummers have the tendency to make the time go up and rush, though. You want to continue this excitement and once you reach a certain level, to get to the next level, you have to. I

tend to rush. It takes tremendous concentration and experience of playing on the bottom of the beat and not experimenting in the studio. The time to do that is while you're warming up and practicing. While you're running the tune down is not the time to experiment. I like to try to get my part as soon as possible and lock in so I can concentrate on other things. Maybe I can be helpful to the engineer in trying to get the sound, or I'll concentrate on the chart and the communication with the arranger. If he has been explicit, then some of your work has been taken care of. The structure of the tune has been laid out before you and there's been some thought before going into the studio, with the artist and the producer and the arranger about the tune. The arranger might put things in its place and then say to disregard everything he's written. That happens all the time. I don't quite understand why a guy would spend several hours the night before and the next day to disregard what's written and say play what you feel. Sometimes that can be very confusing. I like to play what somebody writes and then go from there. Some guys want to hear what they've written and I want to play what they've written to the tee."

"There are a lot of variables involved in a session. The guys you're playing with, the band, what you bring to the session emotionally. There are some guys who are fun to be with, which has nothing to do with their playing, and some guys who have an attitude. But, a lot of the attitudes fall by the wayside and you start grooving. Musicians, the arranger and the producers combine to present a lot of different variables. Many times you may even think the vibes are weird, but the music is coming out great. It's hard to pin down. The ideal recording session would be to have a nice tune that everybody is familiar with and which has been communicated. The arranger has communicated exactly what he wants, the artist is there, knows the tune, and the artist is singing with you and you can hear the tune. That doesn't happen too often. In my days with Motown, I never saw the artists. I never saw Diana Ross on "Touch Me In The Morning," and a lot of people. Sometimes you hear a tune as a complete entity and other times you're just there doing what someone is telling you and taking for granted that they know what will be needed for the completed tune later on. In today's disco music, you can build tracks with just click tracks, never hearing one melody. When I did 'Last Dance,' Donna Summer wasn't there and I never even heard the tune. I didn't hear 3/4 of the music that went on the record until I heard it on the radio. Originally, the bass drum thump began at the very beginning of the record and they took that out and brought it in later after the end of her a cappella part. Most of the records I play on, the artist is not there. Ideally, however, I like to have the artist there, singing, and I like to have some direction from the arranger or the producer. Some producers are good at putting guys together and they come to the session with just demos and almost a blank sheet of music. Everybody gets in on the arranging of the tune and that can be fun. It can also be a lot of hard work. Somebody might want to say more than somebody else and there's a lot of compromising and give and take involved. Some guys like to go over and over and over a tune. Most recording musicians don't like to. Then there are the people who will start talking about the different sections before you even start playing it, and when you're basing things on feel, there's no amount of words that can tell you. Sometimes, when you start playing, some of those things make sense and maybe some don't make sense."

Greene, himself, also writes and has been doing so for the past ten years, composing on the piano.

"I was my own worst enemy in that sense," he admits. "For a long time, I sheltered the material I was working on, and while there were some people who were genuinely interested in some of them, I thought I wanted to save them for myself."

Recently, Greene began Eddie Greene Recording with his own initial \$18,000.00 investment toward his first project, an

continued on page 50

A Practical Application of the 5 Stroke Roll



by David Garibaldi

The possibilities offered to us by the 5 stroke roll are limitless. In this article, we'll look at a few possible ideas for applying the 5 stroke roll in today's contemporary music.

Traditionally, the 5 stroke roll sticking is:

1.

Often seen as:

2.

The sticking we will use here is:

3.

Let's put this sticking together in consecutive sixteenth notes. Notice that the right hand single stroke you begin with on the first beat of the first bar, comes back to its original starting point after 20 beats, or 5 bars of 4/4 time.

4.

Begin working this slowly and count aloud (1 e an a 2 e an a 3 e an a 4 e an a) until you can *hear* the single accent moving through the sixteenth notes. When you are comfortable with this, practice sticking pattern B in the same manner. The sequence of accents will be the same with the only difference being the sticking. When this is comfortable, go through the A and B sticking playing the right hand on the hi-hat and the left hand on the snare drum. We've now moved from one sound source to two sound sources. Next, go through the A and B sticking again (with two sound sources) and add quarter notes with *both* feet.

5.

Now go through the A and B patterns once again, this time alternating your feet:

6.

Try this foot pattern with the A and B sticking:

7.

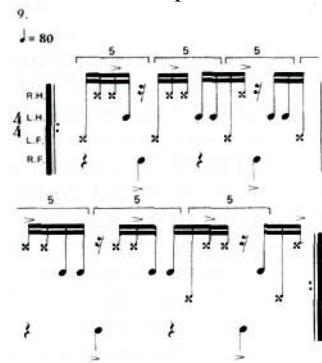
For great hand/foot coordination, try this "reggae" that utilizes a 5 note combination. Place your left stick across the rim. Your left foot plays the hi-hat while the right hand plays either hi-hat or swish cymbal. Don't forget the bass drum on 2 and 4. Go slowly, counting aloud to develop ease of execution.



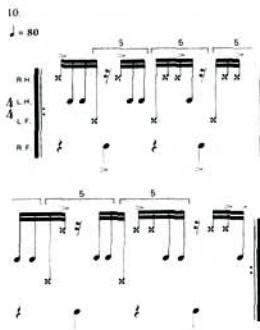
This pattern can now be done in the following ways:

- 1) As a 5 bar repeating phrase within a standard 8 bar phrase.
- 2) The first four bars as a 4 bar repeating phrase.
- 3) The first two bars as a repeating phrase.
- 4) The second two bars as a repeating phrase.

When playing methods 3 or 4, omit the sixteenth note that falls on 2 and 4 so that the bass drum is heard by itself when the pattern is played. See the example:



OR-



If you have the patience to work this material out, you'll have many doors opened to you in terms of musical perception and understanding. Much is presently available to us if we simply think through the things we're taught and apply them to our everyday situations.

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Wrist Versus Fingers

Forrest Clark has performed with the Utah Symphony, the Los Angeles Philharmonic and the Dallas Symphony Orchestra. He has recorded with Leopold Stokowski, Igor Stravinsky and Bruno Walter among others, and is the author of the Encyclopedia For Snare Drum. Formerly percussion instructor at the Music Academy of the West at Santa Barbara, California, Mr. Clark presently maintains an active private teaching practice in Orange County, California.

by Forrest Clark

There are some concepts relating to basic wrist and hand technique which have had much coverage in articles and books and I wish to emphasize that this is not a repetition of any of those, to the best of my knowledge. Instead, it represents a viewpoint clearly differing from those usually taken for granted by most. Whatever theoretical concepts there may be in opposition, it is my claim that the fastest drummers in the world normally utilize the technique which I shall speak of in their normal performance.

If one were to inquire of several of the most highly skilled (technique-wise) artists in the field of drumming as to their concepts of basic wrist and hand technique, a variety of ideas would be encountered. Some of these may clearly contradict others, however I contend that such differences will not be evident in their manner of execution under normal performing situations. The theories which any performer may support are arrived at through a combination of the tutoring influences they have encountered and qualified through their own powers of analysis. A test of this can be performed by closely observing any outstanding drummer who is playing without any idea of demonstrating a particular technique but simply performing under normal musical circumstances. In such a situation there will often be a clear difference between "theory" and their actual manner of execution. By this I mean that there will be *one* basic mode of wrist action for *all* fast players. Of course I am not referring to grip, position, pressure or involvement of finger action, for these differences *are* real as well as theoretical.

The natural principle of wrist action common to all fast performers becomes particularly evident in the single stroke roll played rapidly. The common concept of the hand and stick moving up and

down from a generally stable wrist position will be nowhere in evidence and a seemingly more complicated pattern of motion will occur. For simplicity and because it is easier to observe, I shall speak only of the action of the right hand. (*Accent or stroke movements of the left hand follow the same principle as the right hand, however, ordinary recurring taps are somewhat simpler than those of the right hand.*)

Observing a rapid series of single strokes performed with ease, it will be quite apparent that each time the hand and stick descend to strike, the wrist will be already *rising* upwards to a very slightly bowed position causing the forearm to elevate in due proportion. As the wrist and forearm reverse their direction, the hand and stick follow through by rising for the next stroke. In a sustained series of rapid strokes it will be evident that as the stick strikes, the wrist will be elevated and when the stick is at its full height, the wrist will have noticeably lowered below its normal level. In other words, the wrist and stick move in constantly opposing directions in a "teeter-totter" type action with the actual pivot point being about 3 inches forward of the wrist. At this point it should be evident that the upward and downward movements of the wrist do not follow, but precede the movements of the hand and stick.

A further clarification of the role of the wrist in instigating the stroke may be discovered by observing the right hand adding accents periodically to the single stroke pattern. As the last right hand note preceding the accent is being played, the wrist will already be rising (a little higher) to give the accent more velocity. This of course we term the "upstroke" and as the wrist reverses its direction, the hand and stick raise for the "downstroke" and whip downwards as

the wrist returns to its starting position. The only difference between the accented and unaccented strokes is that the upward movement is greater before the accent. Both resemble the whipping action of a flag set in motion by a high wind. One interesting factor which is an ever-present occurrence as one plays in this manner is that the fingers apply merely sufficient and appropriate pressure as the stick strikes and as the wrist rises, its motion causes a natural reflex of releasing all tensions which are no longer necessary.

Among the fastest drummers in the world are some who allow support to the idea of practicing slowly with the hand and stick pointing upwards as much as possible. Sometimes at clinics or for demonstration they will commence a rudiment very slowly with one or both sticks in such a position, however as a speed is reached at which a continuous flow of motion becomes evident, this technique disappears and they gradually evolve into the same manner of execution as described in the previous paragraph. Their purpose should be quite obvious, which is to instill a habit of fully utilizing and exercising the wrist. By concentrating upon relaxation as they increased their speed, they developed the ability to phase from one wrist technique into another. Unfortunately, such is not the case with a great many others who never learned to phase out of the "hand and stick bent up" position, consequently the faster they play, the more tensions they acquire because they are fighting against their own natural muscular system.

Others, also in the same category of super fast solo performers, never at any time use the "hand and stick bent up" position. Their approach is to use the same general manner of wrist motion for all speeds. Personally, I prefer this idea

since it enables the student to more easily develop the natural flow-of-motion technique so necessary if one is to perform fast and with ease.

Another item such performers tend to have in common is the idea of not practicing "hard". By this I mean, they may use much energy at times but only practice at speeds which are conducive to relaxed and flowing execution. To pressure yourself to the limit of your speed, with muscles tensed, is detrimental not only to technical ability, but also interferes with ones ability to play smooth, flowing time.

Involvement of finger action, as I implied earlier, does vary even between top players. Some drummers have developed the ability to perform at very high speeds while using their fingers only to propel the drumstick. Usually these are single stroke type patterns. Louie Bellson, Roy Burns and Joe Morello are all known for their outstanding ability to do such things, although they are all predominantly "wrist" players. As for Buddy Rich, I do not believe that he ever uses this particular technique. There is a finger action however, which is used constantly by all four of these great players and by every person who has any ability to play a drum. This, I refer to as "pressure control" which amounts to hundreds of varying changes of pressure between thumb and fingers and is absolutely necessary in order to cause the drumstick to do whatever is required. Sometimes this science is methodically studied to a high degree; usually it is acquired quite unconsciously by the developing drummer. In all cases it is an ever present factor in the control of the drumstick for any player, regardless of ability. All of the aforementioned drummers have developed this control of "pressure" to such a fine degree that their hands respond automatically to apply and release pressures exactly as required.

Many instructors in the art of drumming are apparently unaware that such changes of pressure are even involved in their own playing. Others make a point of developing and refining this technique after the student has arrived at a good stage of wrist development. To some, the very mention of "fingers" implies a challenge to the use and development of wrist action because they confuse the development of fingers *moving to apply and release pressures* with the idea of *moving the fingers instead of the wrist*. In other words, they argue against a "straw man" because they have not understood that the thumb and fingers play an important role essential to the effectiveness of wrist action and in no way is suggested as a replacement for the wrist.



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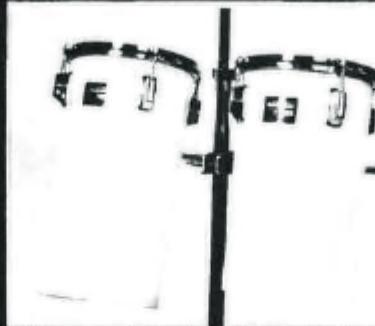
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Doobies; cont. from pg. 15

drummer. He manages a hotel. Then there are people who are terrible who are making millions. I'm probably one of them. No, I'm not making millions. I don't consider myself a terrible drummer, but certainly there are a lot of excellent drummers. It holds true for almost anything: bands, keyboard players, guitar players. A lot of excellent musicians will never hit the big time, as they say.

SA: A lot of young drummers just go out and start playing without taking the time to learn anything about their instrument or how to play it. Do you think it's important for people learning the instrument to learn the rudiments?

KK: Sure. It helps. I started out doing it. I would say so. Get the fundamentals as in football or baseball. That helps a person develop some kind of style of their own. I took a few lessons but I practiced on chairs to records in my bedroom. As a kid, I copied styles and licks from other drummers and then eventually just evolved into my own style.

SA: Chet, what advice would you pass on to aspiring drummers?

CM: Keith's answer was very good when he wished a lot of luck, but I think there's a little more. Definitely luck is involved as far as becoming successful in the music business in terms of the Doobie Brothers. That type of success involves luck. I did a little bit of teaching the last couple of years, and I see students and I can tell by the look in their eyes. I can see kids who are just incensed with being a drummer. They can't think of anything else, and that's what it takes. It takes an incredible amount of dedication and you have to know inside you that no matter what happens, you're going to keep going. Then you need the luck, but you just need an overwhelming amount of determination, an abnormal amount of determination, I think, in today's music business. Then you just need to practice everyday. Keep practicing and don't give up, that's what I tell them. If you ever have any doubts about what you really want to do, sit down and figure it out before you go any further. Have a good talk with yourself. Make sure what you want to do.

SA: Did you enjoy teaching?

CM: I enjoy teaching only in certain situations. I don't have time to make a kid learn how to play. I want a kid to come to me who is just dying to show me other ways to play paradiddles. That's when I enjoy teaching. If a kid comes to me and says he wants to take lessons. I try to discourage him, mainly to find out how serious he is. I had one kid chase me

for a week to give him lessons and I sat down and said to myself one day, 'This kid really wants somebody to teach him. He must want to play.' As it turns out, this kid is great. He's going to be a really good drummer.

SA: Do you take beginners or students who are further along?

CM: I usually only take kids who have a little experience. Basically, I'm not a teacher. When I do it, I'm a very good teacher, but I'm just not into putting my head into that space.

SA: I can imagine that's difficult what with students who don't want to practice, etc.

CM: It's very exhausting. If you give a kid an hour drum lesson, I feel like I've just come out of a three hour recording session. I like to see a kid come to my house with eyes this big, just ready to play. They are easy to teach.

SA: Keith, what are your personal future plans?

KK: I started a production company and currently I'm producing Alex Call. I want to keep playing, but I want to produce records. I don't write, so producing gives me a chance to get that other side out.

SA: What about you, Chet? Do you plan to continue doing sessions?

CM: Yes, I'm in love with working in the studio. That really gets me off. It's such an instant return of emotions and feelings because you can just play that tape back. It gives you immediate gratification or immediate depression, one of the two.

My plans are to continue my career as a studio drummer and stay in the Doobies as long as they want me and as long as I want to be there. I'm also putting together my own album project. I want to do my own album, be a solo artist eventually. I think the Doobies came along at a great time to help me do that because that's what I wanted to do before I joined the band. That'll probably just make it that much easier for me to do.

SA: What kind of music will your album consist of?

CM: It'll be very drum oriented. I want to cut hit records, but I would say some jazz/rock and some commercial.

SA: Do you write music?

CM: Yes. That's why I picked up the vibes. My mom was, and still is, a piano teacher and I grew up with her understanding of keyboards. I would never practice long enough to really make my fingers move, but I knew that I could write. I knew I wanted to write. I knew I had it inside of me, so I got the vibes because they are a little closer to the drums. It's easier for me to cue stuff out of my brain onto the keyboards through my wrists instead of my fingers.

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Coordinating Accents Independently



Photo by Scott Kevin Fish

Independence may mean playing two or more rhythmic patterns simultaneously. It may also mean playing two or more rhythmic patterns simultaneously and coordinating different accent patterns within those rhythmic patterns.

Here are some basic exercises in accent coordination which you may find helpful to your jazz technique and conception. We shall use eighth note triplets for the examples. The exercises may also be played as quarter note and sixteenth note triplets.

The basic accent patterns with eighth note triplets are:

1)

2)

3)

4)

5)

6)

Accompany these patterns with the basic ride pattern of:

Maintain the 2 and 4 accent pattern of the ride rhythm. Also, play the hi-hat on 2 and 4. Upon playing these exercises the first time, the ride pattern will want to accent with the snare pattern, or the snare pattern will fall with the accent pattern of the ride. Here is a practice scheme which will help to develop independence. Practice slowly. Listen. Watch what you are doing. An

accent is produced by using a stroke larger than that which is used for an unaccented note; not by "hitting" the instrument "harder."

There are three steps to the practice scheme.

- I. Play only the accented note(s) of the pattern, using large, rebounded strokes.
 - II. Play only the unaccented note(s) of the pattern using small, rebounded strokes.
 - III. Play both accented and unaccented notes to form the complete pattern combining large and small rebounded strokes.
- With each step play these four ride rhythms:

1)

2)

3)

4)

Practice the triplet accent patterns by themselves, slowly, until you have mastered the mechanics of playing large and small rebounded strokes in the basic six combinations. You may find it frustrating to put it all together right from the beginning.

The six accent patterns should also be played on the bass drum with the ride patterns and the hi-hat on 2 and 4. The same approach is used as with the hands; a larger stroke for accented notes, smaller stroke for unaccented notes.

As with any technical/musical exercise, practice at many dynamic levels and tempos. Accents may be *pp* as well as *ff*. Whatever the dynamic level at which you practice, be sure to maintain a dynamic balance between all instruments of the set. Don't let the snare or bass overshadow the ride and hi-hat. Balance the cymbals with the drums, and vice versa.

Star; cont. from pg. 26

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continued on page 72

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CI: Do you hear a phrase in your head and try to visualize how it would appear in black and white?

JC: Yes. If I were listening to the radio, no matter how square or how hip, I would try to rhythmically visualize what I was listening to. Once you see it, you've already heard it because you've done it in your head. You can sing a rhythm to yourself and try to visualize that rhythm without writing it down. It's not easy, but once you start to do it, it becomes easier. The thing with sight reading isn't just reading, it's interpretation. That's when your musicianship takes over.

CI: Do you still practice?

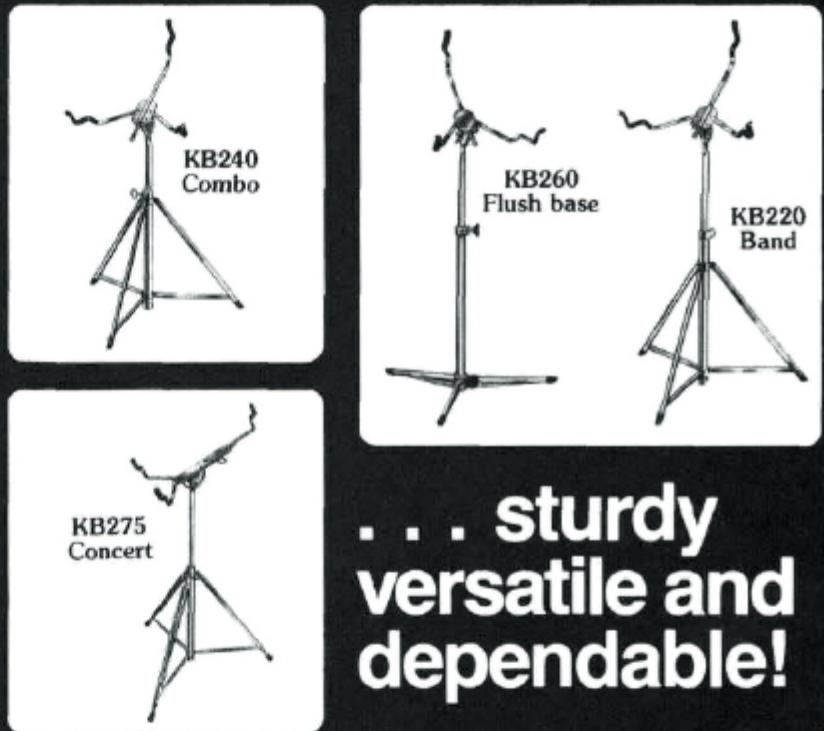
JC: Everyday, if possible. It's necessary for me because it's my assurance that I'll be on the same level tomorrow as I am today. I don't believe in shocking your muscles into playing. It's so obvious. When you go to a baseball or football game, the players never just run out and play. They're out there an hour before, and they're warming up. They're letting their muscles know they're going to use them. Drums are a very physical instrument and you should let the arms and legs know that they are going to be used. When I say practice I don't mean just for my hands either. I mean creative practicing, working on an idea. One idea for like two hours. Just to see what I can do with it, how I can develop it. You can also practice just by listening. Cerebral practicing versus physical practicing. George Stone told me a long time ago, "I give you a lesson, I see you every week. If I said to you I want you to practice a minimum of an hour a day, that doesn't mean that if your lesson is on a Saturday, on Friday you practice for 6 hours." You don't make up those days. If you were to practice one hour every day up to Saturday you'd get far more done than if you practiced 6 hours the day before. It's just like losing sleep, you don't make it up. That's why I try to practice every day. I never give myself 10 foot walls to jump. I would rather it be something I can just step over. The daily practice is what gives you stamina, control, and confidence. If you did it today, how could you forget it tonight. If you haven't done it for a week, you might be a little uptight, and as a result it may affect your playing. Now I know some guys who never practice. Buddy says he never practices, but his exceptional talent al-

lows him that luxury. I think the word practice comes in many boxes. You could play every day and be working out. You're playing, you're thinking, you're moving. What I'm really trying to say is you must play every day. Whether it's sitting down by yourself or with a group of guys and playing. I don't necessarily mean you have to do it alone. I think the word practice can be a misnomer sometimes. Let's say I think a man should play every day. I think it's vital that it's on a daily basis or as close to it as possible. Because then the hur-

dles are so much easier. You're minimizing the hurdles. They don't look so gigantic. A lot of guys get so frightened by what they have to do, that they say the hell with it, I'll never get that. But if they worked at it, a little every day it wouldn't look so heavy. Before you know it you're doing it. Psychologically it's better, because it's not a defeatist attitude, it gives you the incentive that you can better yourself. Some drummers have more natural ability than others. Some drummers need a half hour, others need four hours. It's an individual thing,

continued on page 58

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DRIVER'S SEAT

Avoiding Common Pitfalls



by *Mel Lewis*

CONTROLLING THE BASS DRUM

One very common pitfall of many young big band drummers is the manner in which they play their bass drum. Too many novice drummers seem to feel a need to pound the bass drum when this is not necessary at all. Pounding your bass drum heavily on all four beats tends to make the swing of the arrangement go right out the window.

This is not to say that the bass drum is not important. All the great drummers play bass drum. Modernists like Elvin Jones and Tony Williams swing because of their bass drum. There isn't a swinging drummer around who doesn't play his bass drum. The key thing to remember however, is that the bass drum *doesn't* have to be pounded to be effective. It's supposed to be felt like a heartbeat, rather than heard.

As far as sizes go, I would never recommend an 18" bass drum in a big band situation, yet by the same token, I see no logical reason to use a 24" either. A 22" is the largest you should ever have to use to get a sound that will blend well with a big band. I personally prefer a 20" simply because of its inherent small group feeling and versatility.

PLAYING FOR THE BAND

Another predominant problem I've noted in listening to young stage band drummers is their tendency to play too much. Remember, you can't play a lot of anything unless it absolutely means something. It has to have something to do with the music. If it has nothing to do with the music, there is really no point in playing it is there? If you're not listening to the music then what you're doing doesn't mean a thing. If your primary concern is to impress someone in the audience, you're actually listening to yourself up on that bandstand, and that of course means you're not really listening.

The trick is not to listen to yourself, strange as that may sound. First, you

should know your instrument so well that whatever you do, you do it automatically. Knowing your instrument, among other things, means knowing where everything is. You shouldn't have to look at your cymbal. You should know where it is and you should know what it sounds like. It is absolutely essential that you know your instrument so well that you never have to worry about listening to what you are doing. You should only be hearing what's going on within the band and within the music.

Your main purpose is to inspire the other players in the band. *The band must come first.* Everything I do in my band is not to impress the audience, it's to inspire the band to play better. The total sound of the band is what's important, not what you as a drummer do. Nobody should stand out, except of course in a solo situation.

PLAYING FOR SOLOISTS

Remember, in a big band, when the band drops out and the soloist takes over, you are now actually a quartet, and remain a quartet until the band re-enters. It's essential to constantly be thinking ahead in order to set up the entrance of the orchestra. You should know how the band is going to enter while you continue to accompany the soloist. How do you cover both at the same time? By having your ears wide open and knowing the chart backwards.

You must be aware of how the band is going to enter. If the band is going to come in heavy, you should be thinking about bringing the soloist up by building behind him. Conversely, if the band is entering softly, you might want to think about bringing the soloist down dynamically, leading him out. Keep in mind that *you* are in the driver's seat. As a drummer, you have the power to control every situation literally at your fingertips.

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CLYDE LUCAS - has played with Wild Bill Davis, toured Japan with Jr. Mance, worked briefly with Count Basie and is currently working with Jonah Jones. Clyde also heads his own Jazz-Rock group, the "Positive Light" which has an album soon to be released.

An Overview

by Charley Perry

Progressive jazz drumming, like progressive jazz itself, is complex. In fact, it may strike the uninitiated ear as a jumble of unrelated parts moving madly to and fro without apparent rhyme or reason. This complexity doesn't mean, however, that progressive drumming is formless, nor that its form cannot be analyzed. On the contrary, there is, in most cases, a definite format, an underlying plan. What clouds this fact is the very nature of progressive jazz: the spontaneity, the freedom to explore, to elaborate, to extend, to reshape, often obscures the basic framework in a maze of superstructure. Nevertheless, the form is there for those who wish to examine both the obvious and the subtle elements of which it consists.

It would be enlightening to discuss briefly some of the individual styles that preceded and contributed to it before we examine today's progressive jazz drumming. These styles in themselves are still valid and far from outdated, and the names of most of our present-day players will be found somewhere in these categories.

UPDATED SWING STYLE

In the updated swing style, the drummer plays the conventional cymbal ride rhythm and its variations, the four-four of the bass drum, the two and four of the hi-hat and the rhythmic punctuations of the snare drum, and sometimes the toms. He often elaborates on this basic form with some punctuations, figures and "fills," and ensemble figures.

Among other things, and perhaps most importantly, the swing-oriented drummer functions as a "timekeeper." He controls the tempo of the band, thereby preventing it from rushing or dragging while at the same time he is driving and swinging the band with his beat.

In the early days of swing, the four-four of the bass drum emphasized the four feeling. Later, the top cymbal shared the function of establishing the four pulse and eventually, in some drumming styles, became the central means of establishing and maintaining the basic time. It became the dominant means of generating time. Of course this

varies with individual drummers. Some drummers, in fact, still rely on the bass drum in emphasizing the basic pulse. The difference in approach also depends on the style of the band and the preference of the bandleader. For instance, the major drummers of Count Basie's various bands stressed the four-four of the bass drum. On the other hand, Mel Lewis of the Mel Lewis Big Band, plays the four on the bass drum rather softly. On fast tempos, he plays a light two on the bass drum elaborated with punctuations and some short figures. Also, he uses his bass drum to reinforce section and ensemble figures as well as those of the soloist. Generally, he uses his bass drum much in the manner of the left hand. His style might be termed "hip" big-band drumming, the wedding of updated swing and progressive drumming.

BOP DRUMMING

The best known exponents of the bop style were Max Roach, Kenny Clarke, Art Blakey, and, later, Roy Haynes. Art was a hard, sometimes a bit ferocious, groover. Kenny was a smooth swinger, a great "time" player. Max was always the intellectual, experimenting with and developing new rhythmic concepts, various cross rhythms and tonal sequences. Roy, who came several years after these "founding fathers" of bop, was a driving, highly tasteful, as well as inventive drummer. (I've nicknamed Roy "the composer" because what he plays is organized around two, four, and eight bar phrases, and like a writer, his phrases grow into complete sentences, which in turn develop into paragraphs.)

Roy Haynes and Max Roach share the drumming on The Best of Newport in New York '72, Kory KK 2000. Roy Haynes handles the brilliant drumming on Now He Sings, Now He Sobs, Chick Corea, Solid State SS 18039.

In the bop style, the cymbal ride rhythm and its variations became the mainstay of generating and maintaining time. The bass drum was played, if at all, relatively softly in four, but the innovation was the emphasis on the bass drum punctuations or "bombs" which dotted the musical landscape. Max

Roach, one of the fountainheads of that era, played numerous accents and a fair amount of figures on the bass drum in conjunction with the snare drum and toms. He also played four on the bass drum, but it occurred in the spaces between the punctuations and figures. And when he was particularly "busy," there was little space for the bass drum in four. He did not rely on the four of the bass drum to establish a driving sensation. He generated time and excitement through the combination of punctuations, figures, and phrases among the parts of the drum set. In fact, he was one of the first to stress broken rhythms and polyrhythms in creating a time sense and driving force.

Following these drummers was Philly Joe Jones, who by incorporating elements of what came before him, developed a highly sophisticated, and much admired, swinging style. He, along with the entire Miles Davis group, produced a music that was perhaps the finest manifestation of structured post-bop jazz. The Davis rhythm section of Red Garland on piano, Paul Chambers on bass, and Philly Joe on drums was the most popular of its day and became known as the rhythm section.

You can hear Philly Joe Jones and the rhythm section on the following Miles Davis albums: Cookin' with the Miles Davis Quintet, Prestige records, 7094; Relaxin' with the Miles Davis Quintet, Prestige records 7129; Miles, Prestige records 7014.

Kenny Clarke was one of the first, if not the first, to omit the four-four on the bass drum in very fast tempos, except for punctuations, and rely instead on the cymbal ride rhythm and its variations as the central source of time.

Although Art Blakey, Max Roach, and Kenny Clarke played bebop, each sounded different from the other. Each had an identifiable style. Blakey, more than the others, however, emphasized a heavy two and four afterbeat. The strongly pronounced two and four of the hi-hat, a major influence on other drummers, was in fact an integral part of his style.

THE COOL ERA

The period that followed the initial bebop explosion was known as the cool era. In the cool era, some drummers played the hi-hat lightly or, at times, not at all. Instead, they often used the hi-hat for occasional rhythmic and tonal effects. And the four-four of the bass drum was used sparingly or simply omitted. The top cymbal became the central means of generating and maintaining time. It was about then that drummers really began to use cymbal

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Columbia PC 8983, recorded live in 1963).

Following Tony we have Jack De Johnette, a musician of the triplet-threat variety (composer, leader, instrumentalist) who synthesized much of what came before him into a fresh, individualized style.

Jack's playing is high-velocity stuff, both intensely emotional and cerebral. And though he is free-wheeling and uninhibited, his soaring spirit expresses itself within an exceptionally well structured, yet flexible, form.

Like Roy and Tony, Jack is a first-rate drum-set composer. Rather than use his two bass drums (each of different size and different pitch) and hi-hat for time-keeping of the usual kind, he incorporates them expertly with the remainder of the drum set in playing patterns and sequences that coincide, echo, answer, and play independent of the contributions of the other musicians.

Whereas some of the noted jazz drummers have settled into well-defined grooves, Jack's playing continues to evolve. He is, in fact, a principal shaper of contemporary jazz drumming, bordering on tomorrow.

Listen to Jack on the following records: Joe Farrell, Moon Germs, CTJ 6023; Jack De Johnette, Live Performance, ECM records, special edition; Jack De Johnette's Directions, Untitled, ECM 1074; Gateway, ECM 1061; John Abercrombie, Timeless, ECM 1047; McCoy Tyner, Super Trios, Milestone M-55003 two-record set (both Jack De Johnette and Tony Williams play on this double album); The De Johnette Complex, Milestone MSP 9022 (on this album, both De Johnette and Roy Haynes play drums).

Source and Recommended Reading:

The Book of Jazz, by Leonard Feather, Publisher: Horizon, 1957. Chapter 15, "The Drums," Chapter 14, "The Bass," Chapter 22, "The Anatomy of Improvisation."

Jazz, Its Evolution and Essence, by Andre Hodeir, Grove Press, 1956. Pages 210, 217-220.

My articles on jazz, drumming are drawn from my personal experience of many years with jazz hands (large and small), listening to every kind of jazz, studying the work of the major jazz drummers (on recordings and live), in depth discussions about jazz and jazz drumming with many of the finest jazz musicians, years of teaching jazz drumming, and reading books and essays on jazz and jazz drumming.

I would also like to thank noted drum instructor Jim Chapin for his review of this article for historic accuracy and for his helpful suggestions. Thanks also to Genevieve Danseur for her editing and advice.

rhythms extensively, altering the sound and effect of cymbal rhythms, often using meter within meter in the form of cymbal rhythms.

Let's not forget that from the latter part of the bop era, Elvin Jones was continually experimenting while on his way to forming his own exceptional style of drumming, eventually becoming one of the great creative jazz stylists. Elvin took a basic swing style and developed it into an outstanding form of hard-driving swing and polyrhythms, extending the interaction of the parts, especially the snare drum and bass drum, to a more complex level than anyone else. His cymbal rhythm has a different feeling to it, a different sort of pulse. One often feels the accentuation of the "a" of the two and the four to such a degree that it seems that the quarter-note after the "a" is omitted. And sometimes it is omitted! Also, he gives the impression of pulsing some of the rhythms in three. Much of what he plays is a matter of superimposing pulse over pulse.

Some albums on which Elvin Jones plays are: *A Love Supreme*/John Coltrane, Impulse AS 77; Coltrane "Live," at the Village Vanguard, Impulse AS 10; Elvin Jones Live at the Lighthouse, Blue Note BN LAO 16-G2; Selflessness Featuring My Favorite Things, John Coltrane, Impulse AS-9161 (on this album, both Jones and Roy Haynes play drums).

The next innovator to gain prominence was Tony Williams, a dynamic young drummer who captured the attention of jazzmen and jazz critics alike while still in his teens. (He recorded with trumpeter Kenny Durham when only seventeen years old! *Una Mas*, Blue Note BST 84127.)

Tony's drumming was different—a kaleidoscope of rhythm, tone, emotion, and intellect. He generated a sustained, at times fierce, driving intensity. His highly skilled interplay with the group served as an excellent example of drums/band interaction and improvisation in progressive jazz. (Listen to Tony on the *Miles Davis Four & More* album, Columbia CS 9253.)

Tony didn't use his bass drum and hi-hat in the conventional way (bass drum in four, hi-hat on two and four) to state time. (He did, however, sometimes play the hi-hat in four: "Freedom Dance," *Miles Smiles*, Columbia CS 9401 is a good example.) Nor did he rely on the standard cymbal ride rhythm for his cymbal pulse. Rather, he played a succession of quarter-notes interspersed with two and three beat figures which he generally wove into the overall rhythmic and tonal composition consisting of drums and cymbals. With this collective unit he stated time and pulse. Jazz drumming had moved decidedly toward jazz percussion (*Miles Davis in Europe*,

by Danny Pucillo

Music Cue is a term used in T.V. movies and films. It means a segment of music underscoring the dialogue or action. A music cue may consist of one measure of music (or less) consuming a few seconds, or a piece of music spanning three or four minutes (or even longer) in total duration.

A click track is usually employed when recording music cues. A click track is, in effect, a metronome which can be locked in sync with the film thus affording the utmost precision between the music and what appears on the screen. While click tracks are not heard in the final product, they are clearly audible over your head set when recording music cues. The number of measures and precise tempo indications are determined by calculating the amount of clock-time a segment of film takes to be shown. A standard 35mm film, for example, runs 24 frames per second through a projector, each foot of film containing 18 frames. This means that 3 feet of film requires 2 seconds of time to run. In this manner, the composer knows how to synchronize his music with the cues requiring underscoring. It is a matter of precise mathematics, and all music editors are required to know this aspect of scoring for media.

Before actually starting to play the cue, there are warning clicks (usually 4 or 8 clicks depending on the tempo) to bring you in on time. Composers and conductors are also aided by visual devices that appear on the screen while the rehearsal or recording is in progress. For example, a vertical line will appear on the left side of the screen and when it reaches the right side, the warning clicks will start. A second vertical line will go across the screen indicating the actual start of the cue. A third vertical line will be shown at the end of the cue. Thus, there are two ways of checking the synchronization of music and film action: audible (clicks), and visual (vertical lines on the screen). However, your concern is strictly with the click track. Most cues require two or three rehearsals before the film is used. When rehearsing without benefit of film, a click track is always employed. While exceptionally difficult cues occasionally require four or five rehearsals, I have found that the difficult cue is usually recorded on the first take.

I offer the following bit of advice in public relations for those who would like to be successfully employed in this end of the music business. Sometimes your part will not tally with the composer's original score because an error was made by the copyist. *Don't make a scene about written mistakes.* Composers and conductors prefer not to hear about them. Simply correct the mistake without fanfare. On one occasion, Steve Schaeffer, a studio drummer in Los Angeles, had a cue with a 2/4 measure in the intro and a 3/4 measure at the ending. Somehow these measures got reversed. The cue contained the correct number of measures and beats, but they were placed incorrectly. One playthrough was all that was needed to adjust the mistake. Other rhythm section players are generally close enough for you to take a fast look at their parts and make the necessary adjustment. This is where competence and being in control of the situation pays off. *Play the music to the best of your ability and don't engage the conductor in small talk or nit-picking.*

Even after rehearsing a cue, a composer-conductor still may not be satisfied with the part he wrote for you. The following dialogue dramatizes this situation:

Conductor: I think it should have a Bosa Nova/rock feel, but try it using a brush and stick.

Drummer: O.K.

Conductor: That's better. Now go for a little more rock. And try it with sticks.

Drummer: O.K.

Conductor: I like that but it may be too rhythmical at this point. Not so "rocky" this time. Try a brush and stick.

Drummer: O.K.

Conductor: That's it! A Bosa Nova/rock with a brush and stick. That's great, let's make it!

The point made here is that you *must give the conductor what he needs to improve the music.* Notice also how the drummer's dialogue is held to a minimum. Now that's Public Relations!

The following two music cues are both for T.V. movies. I've included a descriptive analysis of each cue. Notice that cues are not titled. Letters and numbers are used to distinguish them and to indicate their position in the underscore written by the composer.

Cue M47 has 4 warning clicks in front of bar 1. Bar 14 through 16 calls for a light cymbal roll which is called for again at bar 23 through 46. Then, a 3/4 bar with a drum "fill" into a cut-time rock feel. The click track remains constant but the tempo is twice as fast as the click because of the cut-time. Bar 57 uses a disco drum fill-in and continues the disco feel. Bar 80, a drum fill and that's it! As you can see, this cue is more of a guide than an actual part. It is left to the drummer to make something out of it. It is wise not to over-play. *Tact is golden!*

Cue M103 has 4/4, 3/4 and 2/4 measures written throughout the cue. This cue is a master rhythm part. Instead of writing out individual parts for the percussion section, one part is duplicated for each player. The top line is for cymbals, aluminophone and bass drum. The bottom line is for vibes, snare drum, cymbal and mark tree. This cue has 4 warning clicks. The aluminophone is an instrument constructed like the xylophone only its bars are made of aluminum tubes. It is usually given a gliss to perform. This gliss, a sliding effect from low notes to high notes, is executed with a stick or mallet. The aluminophone is played at bar 24-25, then to concert bass drum at 34-36. On the bottom line, vibes are played at bars 7-8, then to snare drum, 22-23, cymbals, 32-33 and mark tree at 36. The mark tree is an instrument consisting of tubes hanging by nylon strings on a rod approximately 24" long. The tubes decrease in length from about 6" to 3" with pitch rising accordingly. There are about 30 tubes. Like the aluminophone, this instrument is almost always used in glissando fashion, the gliss being executed by striking the mark tree with a triangular piece of metal. This cue is actually a study in not playing since it contains a great many rest measures. Counting rests demands concentration on the part of the drummer. Remember this when practicing etudes with numerous rests. Most mistakes are made by careless entrances after long periods of impatient silence.

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'Rob the Drummer': A New Kid On the Street

by Karen Larcombe

"Big Bird, you can drum on anything," declared Rob the Drummer on a recent segment of Sesame Street.

Further bantering with Big Bird may ensue if Rob the Drummer, (Connecticut based drummer/clinician Robert Gottfried) has his way. He hopes to become a permanent Sesame Street resident while making the rounds of other children's television shows, including Captain Kangaroo, Mister Rogers and the Muppet Show. One of Gottfried's ambitions is to perform with Animal, the Muppet's unconscionable drummer. Animal is Gottfried's favorite because, "Animal is the perfect incarnation of the libido—the total, unrestrained, primitive, animalistic nature of us all," according to Gottfried.

The path to TV fame is a difficult one to travel, but Gottfried seems to have the situation well in hand. An affable and creative individual, Gottfried is determined to reach his audience in the best way he knows. As Rob the Drummer, he can communicate with the children and explore the different sounds, rhythms and feelings that can be created through percussion.

"I want to establish the children's character on every medium I can. Establish Rob the Drummer as an educational/entertainment medium. Nobody's done this yet. People have demonstrated instruments. They've lectured and kept a student/teacher relationship. What I'm trying to do is establish a relationship of equality, with the children identifying with me as a kind of big kid," Gottfried explained.

Gottfried first got the attention of Sesame Street producers when he invited a representative from the show to attend a drum clinic he was giving at the Hartford Arts Festival in Connecticut.

"I think the representative from Sesame Street responded to the fact that I was doing something that was obviously natural. I was not trying to sell something that I didn't feel. The rapport was there. The kids were responding like crazy. The Sesame Street rep really liked it and said, 'I see something of worth here!'"



Photos by Bob Copp

"I've got to strive for very simple concepts, and things that are blatantly subtle. It's not a matter of cerebralness—it's what they feel. The thing that I'm trying to do is raise their spirits enough to make some kind of statement. I don't do a lot of talking about that because I can't deal with them on a mental level. They might not understand the concept of the feeling."



Gottfried, 29, has studied percussion for 20 years and, coupled with 6 years of drum clinic experience, he is able to focus on what Rob the Drummer can hope to accomplish. But perhaps it is Gottfried's natural empathy with children that is the greatest asset to discovering what his audience will and will not accept. It can also help him decide where to take the character in the future.



"Percussion is the first. The first with all of them. They're always hitting things and getting the sound out. It doesn't have to be cerebral. Just the movement and touching will yield you something. I think that kids will take to it. To use the drums educationally on Sesame Street, I played various sounds. The wind, thunderstorms. I played slow and fast. I played rock, jazz and marches. To let them get the feeling of what an emotion is. The point gets across. Children love to make sounds. I get such positive waves back from them. I like the fact that what I get most of the time is unreserved. It's very pure. They have not been through the meatgrinder yet. They'll give you positive or negative feedback, but they'll give you something. They're not going to just sit there because the drums are too dynamic," Gottfried said.

For the most part, the Sesame Street audience consists of preschoolers and because of this any kind of "drum lesson" is unadvisable. When does Gottfried believe that children are ready for a more serious type of music education?

"Well, the people at Montessori would have you believe that they are ready at three years old. I feel you should let them be kids for awhile and have the freedom that they want to. They believe in guiding early so that the child is really ready for school, really ready for a job. I don't know whether you trade off a certain attitude towards life. If you put up a framework too early, they may rebel against the framework. That's the chance you take. It's like a father being a drummer and forcing his kid to like them. The child may end up hating it enough to keep him away for years when if the father hadn't said anything, the child may have been drawn to it naturally. You have to be sensitive. As sensitive as you are to your instrument, you must be that sensitive to your child," Gottfried said.

Gottfried's desire to work with children was fostered by childhood impressions. They have lasted and helped to create a positive attitude toward his work.

"My high school, in fact the whole town of West Hartford was very media oriented. The school would have good assemblies to break up the school day. They would bring people in, with different occupations and that really affected me. A lot of musicians would come in. I know how these things can really affect young people's lives. I have the same kid feeling. I knew what it felt like and I wanted to give that to the children. I know that I can make them really happy and in turn make myself happy. It's been a labor of love in this case," he said.

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Greene: cont. from pg. 31

album called "Drums for Songwriters." Greene says he learned a tremendous amount from having manufactured the entire product himself.

Explaining that "Drums for Songwriters" is different from "Drum Drops" (a backup rhythm track for non-drummers) in many ways, he says, "This first volume is disco, the next will be rock and roll, then pop and then funk and country. My format is that each piece is five minutes long, and while 'Drum Drops' has a fill every eight bars, mine has no fills because somebody may not want a fill every eight bars. I also don't have fades, so when you put it on your tape recorder, you can make your own mix."

When he had completed the album, the local musician's union, concerned that a record company could perhaps actually make master recordings with his album, called Greene in, to which he responded, "I wouldn't make masters with this, because even though the drum sound is great, there are surface noises on it. I suppose you could make hit records with it, but there aren't any fills."

On the back of the album jacket, Greene not only explains how to use his album, technically, but speaks from his heart in directing those starting out to make their dreams become realities.

"I'm a very lucky person to be playing music and enjoying it and being able to be on all these recordings of top-notch stuff. There are a lot of things I want to do in the future and I have no doubt that I will do them. I don't want to make myself look like an egomaniac, but I feel very confident and lucky. It is true that this business is much bigger than any one person and there's always someone there waiting to fill the void, and no matter how good you are, you're not going to last forever, but it was a dream come true and I honestly feel as though I've been living a dream," Greene concluded.



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GJDcont. from pg. 19

He was influenced early in his career by Zutty Singleton and though some of the flavor of the military was always a force in his playing, he developed a linearity rarely heard before. Catlett was a consummate artist with a supple time feeling and an outstanding technique. He was at home in any style, from combo to big band, New Orleans to early bop.

His solos utilized space and a melodiousness that took the form of pitch variation between different drums and even rim shots. Catlett also added speech cadence, often setting riffs in opening statements, repeating them for several bars, and then embellishing them. His solos were actually explorations of themes and lines in which one could almost hear the tune. While capable of indulging in crowd pleasing displays, Catlett's significant and lasting work is of the theme and variation type making him perhaps the first player to demonstrate that a drum solo could be a thing of beauty—as expressive as any other instrument. His solos exemplified a keen sense of dynamics and a love of surprise, beginning at times at a thunderous volume level and ending at a delicate pianissimo, always ingeniously structured and emotionally outgoing. The left hand and bass drum, at times unpredictable, would alternate between soft solid beats, complete pauses and sudden offbeats. His bass drum explosions echoed in the early work of the modernists and his personal hi-hat style popularized the instrument as the kit's main timekeeping device.

Over six feet tall, Catlett was an inspired player visually and audibly and one of the greatest drummers who ever lived. The following transcription is an example of the style of Sid Catlett and an excellent indicator of the coming of bop drumming in just a few short years.



continued on page 52

EIGHT INCHES DEEP!

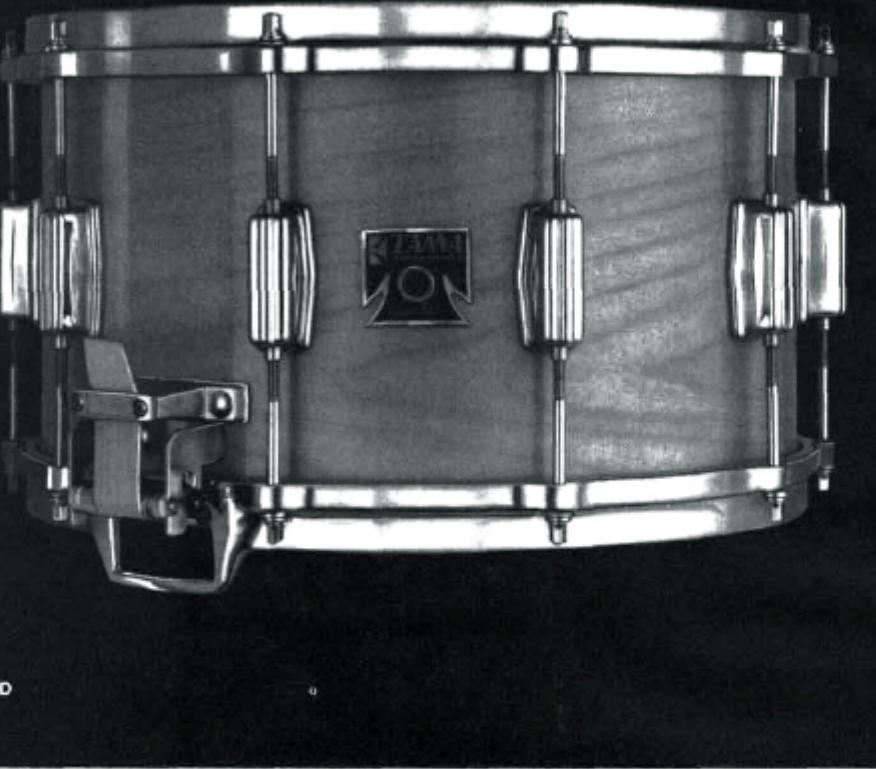
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GJD cont. from pg. 51

In 1935, perhaps the most famous drummer in all of jazz was preparing to make his mark. As mentioned earlier, **Gene Krupa** was a key figure in the Chicago style of the mid to late twenties, spending endless hours in the informal tuition offered by Chicago's black drummers.

Krupa was born on Chicago's southside in 1909 and was originally marked for the priesthood. After attending a prep seminary for a year, he quit and began drumming around the Chicago area, first with the Frivolians and later with Joe Kayser and Leo Shukin. He made his record debut in 1927 with the McKenzie-Condon Chicagoans, reported to have been the first recording session on which a bass drum was used.

Krupa has said regarding his early Chicago training: "Any idea that I knew anything about skins had to go out the window once I started hitting those southside joints . . . I had no idea of the wide range of effects you could get from a set of drums. I picked up from Zutty Singleton and Baby Dodds the difference between starting a roll or a sequence of beats with the left or right hand, and how the tone and inflection changed entirely when you shifted hands. Those negro drummers did it nonchalantly, as though it were a game. Taking my cue from what I heard, I went to work on the tom-toms trying to get them in tune . . . I punched holes in them with an ice pick as Zutty had told me until they were pitched just right. Another trick I got from Baby was how to keep the bass and snare in tune, and how to get cymbals that rang in tune and were pitched in certain keys. Most white musicians of that day thought drums were something you used to beat the hell out of . . . few of them realized that drums had a broad range of tonal variations so they could be played to fit into a harmonic pattern as well as a rhythmic one."

Krupa arrived in New York City in 1929 with Red McKenzie's band and later worked in pit bands with Red Nichols. He spent the early thirties primarily with the commercial

yet successful bands of Russ Columbo, Mal Hallet and Buddy Rogers, though he was also heard as a jazzman on record dates with Bix Beiderbecke and Benny Goodman. In 1935 he became a member of the Benny Goodman Orchestra. The band was soon to become the hottest group in the country. Goodman was quickly labeled the 'King of Swing' and Krupa—who stayed with the band until 1938—made his most important contributions as a member of the metronomic rhythm section of the Goodman band. His lengthy solo on Goodman's *Sing, Sing, Sing* in 1937 led directly to the acceptance of the jazz drummer as a much used solo voice in the orchestra.

Krupa left Goodman to start his own band in 1938; a successful orchestra which had numerous hits including *Drummin' Man*, *Drum Boogie*, *Wire Brush Stomp*, and *Drummer Boy*. The band stayed together until 1943 after which Krupa worked again with Goodman, Tommy Dorsey, and toured for several years during the fifties as a member of the *Jazz at the Philharmonic* unit. The late years of Krupa's career were spent leading smaller combos primarily in the New York area until his death in 1973.

Gene Krupa looms large in the evolution of drums, as much for his musical contributions as for his popularization of the instrument. Krupa, in essence, was responsible for bringing the drums from the background to the center stage spotlight. Decried by critics and fellow musicians for his sometimes extroverted displays of showmanship, Krupa nonetheless was important for his musical contribution to jazz with an influence that extends to this day. Learning from Baby Dodds and Chick Webb, Krupa simplified Dodds' complexity while retaining the militarism. A master technician, Krupa's steady and relentless time feeling was as flexible as Wettling and as dynamic as Tough. And his knowledge of the history and nature of percussion was continually increasing through an unquenchable thirst for information. His work with the Goodman band, trio

cont. on next page

and quartet is alive with enthusiasm, wit and warmth, and his influence is discernable in the work of many who followed; an influence which is almost immeasurable. Gene Krupa was the first drummer in jazz history to attain a position of global renown and is still revered and respected by drummers the world over.



continued on page 54

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As mentioned earlier, the three key players responsible for shaping the art of jazz drumming in the late twenties were George Wettling, Gene Krupa, and a man who was to remain an important influence throughout and beyond the swing era. This was the legendary **Dave Tough**.

Originally a Dodds follower, Tough absorbed the New Orleans message to an even greater degree than his fellow Chicagoans and was a player who literally continued to evolve well into the bop years.

Born in Oak Park, Illinois, Dave Tough was a member of the Austin High Gang out of Chicago. He jobbed with Bud Freeman and Eddie Condon in the late twenties and freelanced in New York City with Red Nichols. In 1936, he joined Tommy Dorsey, later working with the bands of Bunny Berrigan, Benny Goodman, Jack Teagarden, Artie Shaw and Charlie Spivak. However, it was Tough's playing in the Woody Herman band of the mid-forties which was to drive that ensemble to inspired heights, having a profound effect on jazz drummers and earning Tough the belated public acclaim he so well deserved.

Tough employed larger cymbals than had been used previously, and they spread like a golden shimmer behind Woody's Herd. More than any other drummer, Tough made the ride cymbal the basic instrument of the set. His playing was subtle yet inspired, and though he rarely soloed, he played with an intensity that only a Buddy Rich could match. A mere 98 lbs., Tough was capable of propelling the Herman band with a fire that was unequalled.

Ed Shaughnessy, one of the great big band drummers of all time, remembers Davey Tough: "I first heard Davey with Woody's band when I was about 15 or 16, and it was a great revelation because he had such immense power. He never tried to bring the drums to the forefront, but preferred to simply build a tremendous foundation. I became so fascinated with his style that I used to stand outside the Hotel Pennsylvania in New York and listen to him every night. When I got to know him, I

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found that he did many things which were unusual in those days. He would keep a wet rag behind the set and wipe the calf bass head to keep it damp. He was the first drummer I heard who played the bass drum relatively loose when most drummers were getting a much boomier sound. Davey got a flat sound, quite similar to the sound we hear today. He used a wooden beater and claimed it wouldn't interfere with the bass as far as the tonality was concerned, and as a result he was able to play it harder with a flatter sound. Davey was also a master of cymbals. Avedis Zildjian once told me Davey had one of the finest ears for cymbals he'd ever heard. Sometimes he'd reinforce the brass figures with just a little 15" cymbal where anyone else would have added the bass and snare. He didn't like to interrupt the rhythmic flow so he colored it with the cymbal only. Davey wasn't a great technician, but he was probably one of the finest examples of a great player who didn't have lightning fast hands, never wanted to play solo, but was still one of the most in demand drummers in the history of jazz."

Amidst all of this drumming activity and growth, still another young drummer was to make his presence felt on the 1938 music scene by dazzling and astounding every other drummer clear across the country. His name was **Buddy Rich**.

Rich, born in Brooklyn, New York in 1917, was a natural musician from birth starting with his parents vaudeville act at the age of 18 months. At four he performed on Broadway, and by age six had appeared in Australia as "Traps the Drum Wonder" managed by his parents. In 1938, he worked with Joe Mar-sala at the Hickory House and later became affiliated with Bunny Berigan, Artie Shaw, Benny Carter and Tommy Dorsey. After Marine Corp duty from 1942-44, he rejoined Dorsey until 1946 and then formed the first of several bands he was to front. Following the swing era, Rich made several tours with *Jazz at the Philharmonic*, spent some years with Harry James in Las Vegas, and has fronted his own young, dynamic big band since 1966.

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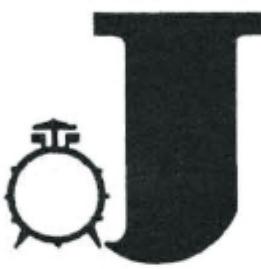
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Cocuzzo: cont. from pg. 41

but the concept is daily practice, or playing. The muscles also need rest just as much as they need practice. You can't run a race horse every week, his legs will go. They run him after he's completely rested. When I'm working two shows a night in Vegas, my practicing is lighter, because I'd have nothing left for the show. I can't go to the gig all played out. If I'm not working I add more time to my daily practice to make up for that. But the secret word is daily. You know how much you need, and what you need, no one can tell you that. There's no such thing as you *must* practice 6 hours a day. You practice until it happens. Until whatever you want to happen, happens. I don't care what it is.

CI: What would a typical practice routine consist of?

JC: First I exercise, then go at the drums very slowly and comfortably just to warm up my body and let it know it's going to play. Then I'll think about what I want to work on. I might want to work on some coordinating things to do with my hands and feet. I may want to work on just stroking the drums or find ways to play the same thing with the least amount of effort. That's very important. You can kick a band right out of the room, and still sound like you're not killing yourself. Basie's band is a perfect

example of that. They can play very soft and then all of a sudden explode, and then go right back down. That's not only very effective, it's right. It means levels of soft and loud. Something can be soft, but in the wrong situation, it can be loud. So in itself it's not soft, it's only soft when related to what's being played.

CI: Who are some of the drummers you enjoy listening to?

JC: I'll always listen to Chick Webb and Jo Jones. These people will always be in my literature. As far as today, I don't think I'd be saying anything too earth shattering if I said Steve Gadd, Billy Cobham, Jack DeJohnette, Elvin for his daringness. I admire Elvin for what he dares to do. I love to listen to Louie for his clarity of execution. I like some of the things Harvey Mason does. One of my very favorite drummers is Al Foster. I watched him play at the Playboy Club one night and he's just a natural drummer. I heard Frank Butler sitting in, at a jazz club in Vegas. Talk about a musical drummer, he was just magnificent. I learn from everybody. I also believe a lot depends on what's being asked of the drummer. If you have your own band, then you have the perfect vehicle to show your wares. If you're playing for somebody else, you're not showing all your wares, you're showing how you approach that particular situation. I think that Roy Haynes is very creative and the

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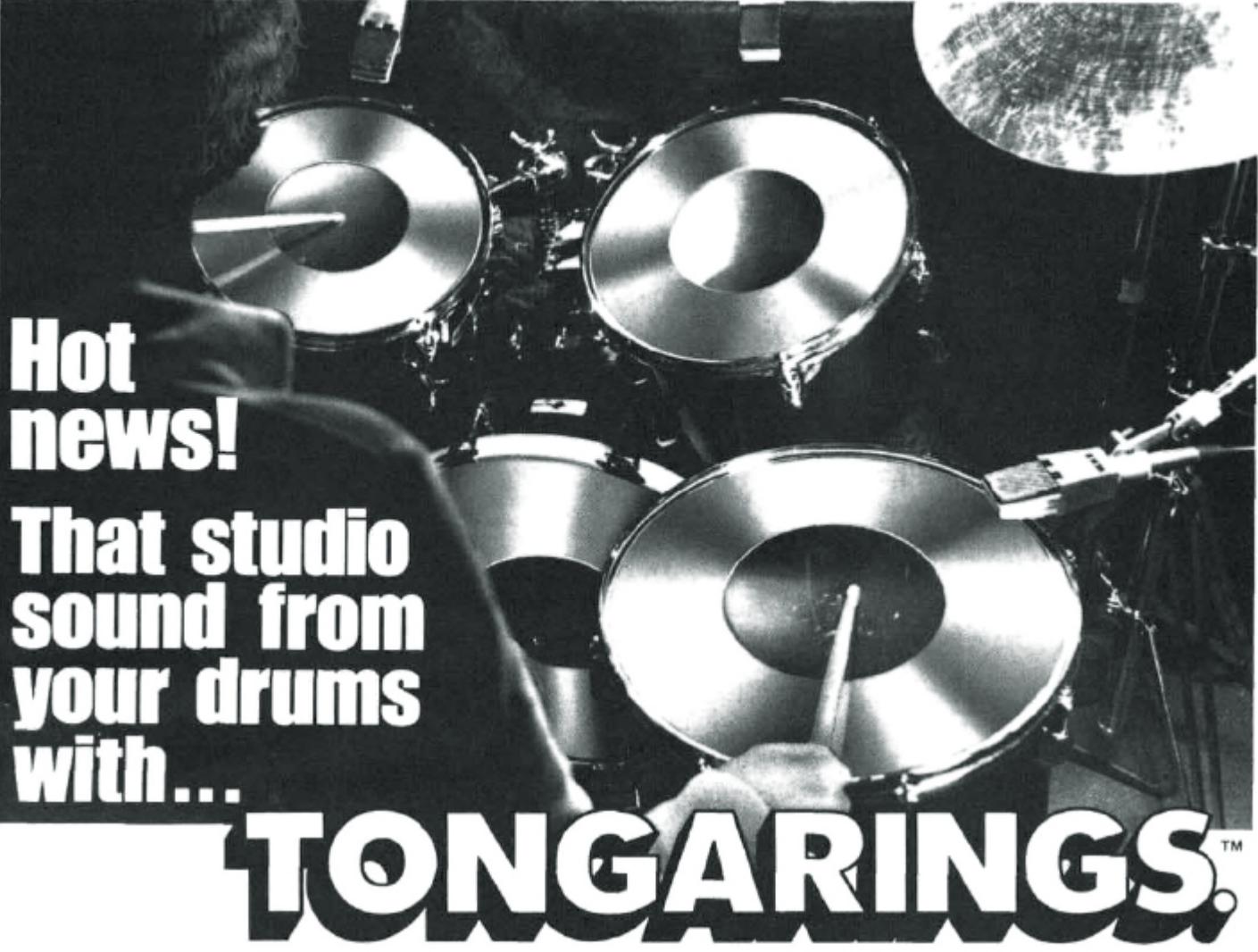
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same for Tony Williams. Miles would never have had the freedom to play the way he did unless he had Paul Chambers, Red Garland, Philly Joe, Ron Carter, Herbie Hancock and Tony Williams. It's no accident. He knew he needed that kind of musicianship to go where he wanted to go. A drummer has to have the right vehicle to show all that he is. I don't think there's anybody who can show all that they are in one musical situation, or all that they can do. Unless it's their own group and very few people have that freedom. I don't like to play for people, I like to play with people. Whether it's Tony Bennett, Don Ellis, or Gary McFarland. I never wanted to play for them, I wanted to play with them. I think the phrase 'playing for' is also a misnomer. You are playing for him, but you should in fact, be playing with him.

CI: What type of sound do you prefer from your drums?

JC: I like a dark sound. When I hit a tom tom, I like it to sound like a tom tom. I go by the length of the note. I don't like a short sound. I like to know that after I hit the drum, it has a resonance. If they're tuned with some resonance, there's something going on. And I always use two heads. They sound better to me. The reason for the bottom head, is to carry the resonance from the stroke up top. With out that bottom head, all

continued on page 62



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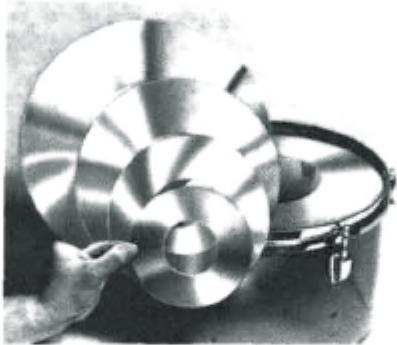
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Space Saving and the Custom Set

A drummer's equipment can be one of his greatest assets before he ever sits down to play, because the look of a drum set fascinates the average audience. Naturally, the first considerations for your set are comfort, ease of playing, and what items you wish to have for musical purposes. But it's important to be aware of the visual impact of your set as well. If you're a touring concert drummer, with no shortage of stage space, you can have anything you want on your set, supported by a forest of chrome. Large concert-type sets are very impressive, but for the club drummer, who works on postage stamp stages much of the time and must fight for space with the other members of his band, getting everything you want on your set to fit on stage is a serious problem. But a recent trend towards hardware that allows multiple mounting of equipment, coupled with increased drummer interest in creating custom set arrangements has provided one solution to the space problem.

If you've seen a Rogers catalogue lately, you're familiar with their *Memri-Loc* hardware. The flexibility afforded by the Memri-Loc components are certainly impressive. Pearl's *Vari-Set* is another example. If you don't play either of these brands, don't despair. With a little ingenuity, and the resources of a well-stocked drum shop, you can create whatever you need by mixing various brands of hardware. It's surprising how interchangeable many parts are. And to help you even further, let me mention some particularly useful items for customizing:

1. The Tama *Multi-clamp*: One of the handiest devices to come around in a long time. It's an inexpensive unit de-

signed to clamp onto stands of various diameters, and hold other pieces of hardware (mike booms, cymbal stands, etc.) in a pre-set position. This allows stands to do double duty, and also provides a lot of flexibility in positioning.

2. The Rogers cymbal extension rod: A cymbal holder eight inches long, threaded at the bottom to screw onto an existing cymbal stand in place of the wing nut. This allows "piggyback" mounting of two cymbals on one stand, and takes up air space instead of floor space for additional cymbals. It fits all American brands, but check it out first on Japanese or European brands.

3. Pearl's *Vari-Set* clamp and boom extension: A component of Pearl's hardware, you can clamp the boom extension onto an existing stand, or perhaps to the tom-tom mount on your bass drum. You can then mount a cymbal with a lot of adjustment flexibility and no need for an additional floor boom. This piece also works extremely well with the Tama *Multi-clamp*.

4. The Remo *Universal Adaptor*: A small block, drilled to accommodate the standard steel rods used to mount cowbells and the like. It clamps onto a variety of stands, and is adjusted with a drum key. It's useful for mounting small cymbals, percussion items and chimes.

5. Per-del: This company makes a variety of useful hardware items for mounting percussion equipment. Many Latin drummers use Per-del components to mount cowbells, wood blocks and small cymbals on their timbale stands, without the need of additional floor stands.

The key to creating custom hardware is to visualize exactly what you need,

by Rick Van Horn

and then go to the drum shop to find parts that will combine to create it for you. Some examples can be given from my kit. I play a large set for a club stage: 14 x 22 bass drum, 8 x 12 and 9 x 13 small toms, 16 x 16 and 16 x 18 floor toms, snare, hi-hat, eight cymbals, two *Synare 3* synthesizers and a 24 inch set of wind chimes. I manage to get this on a 5' x 6' square riser, and still have room for a guitar amp and a trap case to fit on the riser with me. I accomplished this by drastically reducing the number of floor stands (and thus the amount of floor space) necessary to mount my equipment.

1. **Cymbal tree:** I wanted to do away with two cymbal floor stands and one boom, replacing them all with one single stand. I started with a Rogers *Memri-Loc* floor stand, topped with their dual tom tom mount. This mount has a central shaft, in addition to the two receptacles for the tom tom holders. Into the central shaft went the top length of a Ludwig cymbal stand, on which an 18" crash was mounted. Rogers 12" ratchet arms went out sideways from the other two receptacles, under the 18" cymbal, extending four inches on either side of it. On each of these arms I placed one Tama *Multi-clamp*. Each clamp held a Gretsch bass drum cymbal stand. On one went a 16" crash, on the other a 15" crash. I topped each of these with a Rogers cymbal extension rod, and put a 13" crash on one and a 12" crash on the other. Thus I have five cymbals on one floor stand, which is very secure, infinitely flexible in positioning, and always set up in exactly the same way. No more shifting separate stands and tangling stand legs.

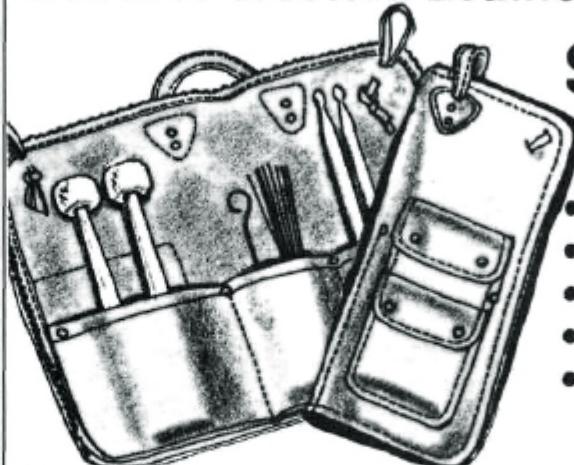
2. Tom-tom/Cymbal stand: I mounted my 12 and 13 inch toms on Slingerland's *Deluxe Dual* tom tom floor stand. I clamped a Tama *Multi-clamp* to the short shaft holding the 12 inch tom. Into that I placed a Pearl boom extension, and mounted a 16" crash. I topped that with a Rogers cymbal extension rod and mounted a 13" crash, and now have two toms and two cymbals all on one floor stand.

3. Bass drum mounted synthesizers: I didn't want to use the Ludwig dual tom tom mount recommended for the *Synare*-3's, because I didn't have room for a floor stand, and I didn't want to drill my Slingerland bass drum shell to accommodate a Ludwig dual tom shell mount. So I used a Per-del "T", clamped onto a 3/8" steel rod bent to fit into one of the existing shell-mount cymbal stand holders. The Synares fit onto the Per-del "T" the same as they would the Ludwig mount, and fit conveniently behind my small tom-toms. I save a lot of space, and a lot of money on hardware in this case.

Customizing the hardware on your set also adds to its visual appeal. Your set can look very different, while providing you with the potential for more equipment in less space. You get the best of both worlds!



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Cocuzzo: cont. from pg. 58

you're getting is the benefit of that one stroke and it dies as soon as it goes through. Although at times the music may dictate that very sound to be valid. But with two heads on all the drums, you're getting a more resonant sound. I don't like very tight, highly pitched drums. I tend to go with a dark sound myself. Tuning your drums is very important, because the head must be in tune with itself. Just as the piano's octaves should be in tune with themselves.

CI: Do you try to get close to a definite pitch for a particular drum?

JC: No. I try to stay away from notes. I don't go for a tonal thing because that could conflict with the key we're playing in. That's why I say go for length, a particular sound, not definite notes. If the bass player's playing a C, and your bass drum is tuned to a B flat, now something's wrong. When you hit the drum as long as there is enough length and it has conformity with the rest of the drums, that's it. And I tune them to every room. I don't just tune the drums and leave them, because every room is acoustically different. I've found taking all the mufflers out of my drums and muffling them from the top instead of the inside is much better, more musical.

CI: Do you ever feel it necessary to mike your drums?

JC: The only place we mike is in Las Vegas, and that's to get a house sound. I prefer no mikes at all. Then I can judge my own volume.

CI: What exactly is miked in Vegas?

JC: The bass drum, an over all mike, and one in between the snare and the hi-hat. But that only happens on a TV show where they have to record, or Vegas where they mix into the house system.

CI: How do you personally adapt to playing someone else's set? For instance on the *Tonight Show*, playing Ed's setup.

JC: On the *Tonight Show* I only take my sticks, because either Ed Shaughnessy or Louie Bellson usually play the show. Again that's where your experience comes in. Louie once said to me, "If you sit down and find yourself uncomfortable in some area of a drum set, that's the first thing to put out of your mind. Just play straight ahead." When I sit down at Louie's or Ed's set, naturally things are higher or lower, but you find if a drummer sits down and just plays, he'll sound like himself anyway.

CI: Your touch and style will come through.

JC: Yes, I don't think style is something you go after, I just think it develops. When you sit down at someone else's drums, even though you may be uncomfortable, if you just play and disregard what is and what isn't, you still

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come out sounding like yourself. It's the total sound and feel that's important. For example, with a guy like Tony Bennett, he has to know that he can rely on what's behind him. Tony likes to stretch out a lot, it's just the way he sings. He never does anything the same way. He has to know that you're there behind him, to lay that blanket down. The main thing when you're playing with a guy like Tony is not to be superfluous. In fact, sometimes it's what you leave out that's important. Just stay out of his way, and still find the freedom to express yourself. Put those two together and they usually spell a nice situation. There's also a lot of maturity involved in playing for a guy like Tony Bennett. A drummer can't just be a good drummer, he has to be a mature person. You are what you play, and you play what you are.

CI: The instrument is an extension of yourself.

JC: Sure. I don't think just any drummer could sit down and play for somebody like Tony or Frank Sinatra. He has to be a mature person. People who play for someone like Tony and Frank, they're not just good players, they are mature enough to understand the total picture. That's what divides the men from the boys. A drummer has to develop himself as a person, as well as a drummer to be the kind of player he wants to be. They go hand in hand.

CI: How does a drummer develop that maturity?

JC: Well, you develop it in two ways. First, there's no substitute for playing. You have to get out and play in all kinds of situations, with all kinds of people, and all kinds of music. You can't lock yourself into one situation. It's like getting up in the morning and driving your car and only seeing the car in front of you, not the car to your left or right or behind you. You can't do that. You have to take in the total picture. You must realize when you sit down to play, you're just a part of what's going on, not all of what's going on. That immediately puts your ego in the right place. You don't have to worry about, "Am I being recognized? Am I contributing enough?" If you're doing the right thing, then you're contributing more than enough. Because the right thing is knowing how much you have to play to make it work. Don't overplay. Second is the confidence to lay down a very strong time feel, but not a very loud one. There's a difference between volume and control. Jo Jones laid a heavy one on me when he said "You swing from the ankles." Now I know exactly what he meant. If your feet are locked in with the time, your hands are allowed to play very loose. So the band gets a nice solid feeling from the bottom and they have enough room at the top to phrase because they hear and feel the

way you're playing. A drummer who doesn't incorporate the bottom part of his body, is going to try to do it all up top and it's a tense situation. You may think it's working, but to the guys in the band, it isn't. You also have to develop yourself as a person. That's where maturity comes in. There are great musicians who are also great people. Of course, a man can be a great musician and a good person all in one, but that will come out in his playing too. You'll hear his character. I don't believe the bandstand is the proper place for anger. Whatever you're

angry about, it should not hurt the music. The music should never be hurt for any reason, personal or otherwise. It takes a mature person to do that. You can't take your problems to the job, because it's going to show. There's a personal maturity involved as well as a musical maturity. I think the only way you acquire it is with the right attitude, it's knowing that you can't just be a great drummer, but that you've got to stand for something when you start playing the drums. It's not preaching, I just believe in it.

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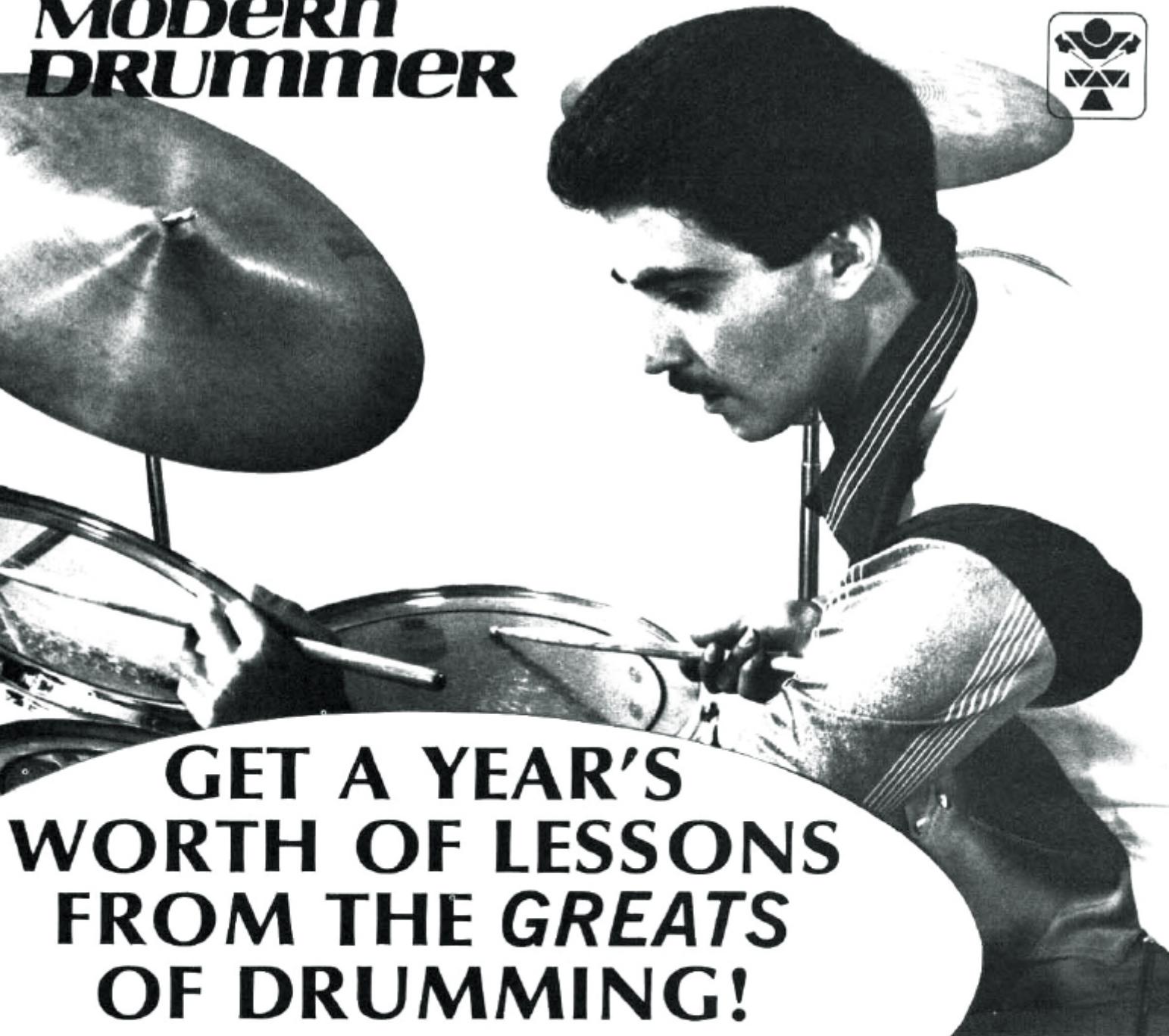
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NG: You're also teaching at Brooklyn College. What do you feel should be the goals of percussion education at the university level?

ML: Well, rather than producing other teachers that are going to teach percussion to produce other teachers in colleges or high schools, I try to teach my students practical things that they will have to do as a performing professional. So we have a big emphasis on the symphonic repertoire. Basically too, I feel the symphonic repertoire is the fundamental of percussion training. From that, you can do almost anything if you have a well grounded technique and understanding of the symphonic repertoire. That's kind of the roots of our playing. Whereas a lot of other teachers will teach mostly contemporary pieces, I'll teach a representative kind of piece. For instance, this is the kind of thing they're doing in marimba writing. I don't even care if the student perfects it, as long as he gets a taste for that kind of material. For one thing, nobody makes a living playing that material. You should know how, if you have to play it, or if you want to play it you should know how to interpret that material. But basically, I'm interested in producing professional people.

NG: Isn't the concept of the total percussion player outdated since most symphonic players specialize in specific instruments like timpani, mallets, or accessories. Why not make it easier for students to concentrate on one of these areas thereby, lessening the burden of learning all the percussion instruments?

ML: I think your time as a student should be spent opening yourself up, not only in music. By the same token you could say, "Why does a university make you take English if you're going to be a drummer?" You should be opening up to a lot of possibilities. The idea of specializing closes your opportunities. I think a person should know as much about everything as they can.

NG: Agreed, but after the basic knowledge, you're faced with people who specialize in marimba or timpani and are virtuosi on

that instrument. How can you expect somebody who must concentrate on all the instruments to match that kind of ability?

ML: Your student days are not the end of your education but the beginning of your education. You know most students or young people think when they reach 25 that they're "has-beens". You have to make decisions at 25 and know what you want to do. I mean I don't even know what I want to do at 46. I change. What I think is important and what I want to do changes. I think it's a limiting concept. It's very hard to try to do a lot of things, but I'd hate to limit myself and say "Well, I'm going to be a four mallet jazz vibraphone player." Especially when one's so young.

NG: What about the person who begins to play the marimba at eight and that's all he does?

ML: I think it's too narrow. How do you make a living as a marimba player anyway? It's a competitive field. You should know as much as you can. If you play dynamite set drums, good, or adequate mallets, you can become a studio player. You have a lot more to sell. Learn tabla, conga and timpani. You may never become a symphonic timpani player, but if you go into a studio or do a show and can get a beautiful roll and play in tune, you're much more valuable as a player.

NG: You've travelled all around the world with the N.Y. Philharmonic. How do you compare foreign percussionists with American ones?

ML: Strangely enough I haven't heard many. Usually when we go, the other orchestras are on vacation too. I know a lot of them socially and I would imagine they're fine players.

NG: What kind of music do you listen to for enjoyment?

ML: Rock-jazz, very rarely symphonic music.

NG: If you had a choice what else would you be doing?

ML: I just wish I had more hours of the day to do the things I like to do: teaching, publishing, and playing. I don't think I would change anything I'm doing. I'd like to do more of it. *

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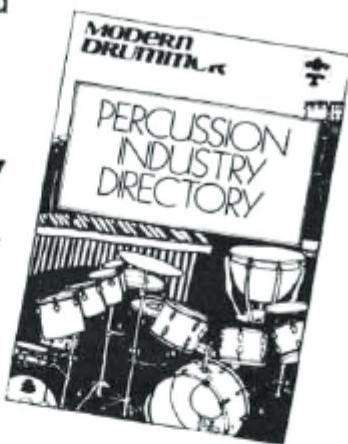
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BIG TIME A STUDY IN BIG BAND DRUMMING AND DRUM BEATS OF THE WORLD:

by Jim Engle

Publ: Good Time Publishing Co.

Burbank, Calif.

Price: \$5.00

An examination of this book leads me to suspect that the author is a working drummer. This conclusion is based on the fact that these 40 pages are packed with good, practical information necessary to a person who desires to make a living playing drums. Examples are clearly explained and followed by enough exercises to enable one to develop the necessary skills. The material ranges in difficulty from that which is easy enough for an intermediate student, to that which would challenge a more advanced player.

Big Time opens with a short section in which author Engle explains some basic characteristics and interpretations of jazz drumming. He then goes into the first major section of the book wherein samples of measures that might appear in an actual drum part are presented. Each sample is then followed by several exercises which suggest different ways in which the part may be interpreted. Most of the material deals with kicks, push-beats and fills, but a variety of timekeeping possibilities are also provided. The ideas are musical without requiring the player to be a technical virtuoso.

Going into the second half of the book we are given opportunities to apply the concepts presented in the previous material. Full page drum charts are given which combine timekeeping, fills, solos, and cues. As in the first section, we are first given an example of how an actual drum part would be written, followed by the author's suggestions on how the chart could actually be interpreted. Subjects covered include big band rock, slow jazz, jazz waltz, slow rock, bossa nova and fast jazz. This material provides an excellent study in the art of chart reading.

A section entitled "Drum Beats of the World" makes up the closing pages of this book. In addition to standard American dance beats and a good selection of Latin rhythms, we also find rhythm patterns from Greece, Africa, Trinidad, Austria, Poland, Scotland, France, and a few others. My only complaint is that Engle did not suggest metronome markings for the patterns. This is a minor omission, however, and for someone looking for a glossary of drum beats, this is as good a selection as I have seen.

Young players might find it advisable to study this book under the guidance of a teacher, but for those who have moderate music reading ability and some knowledge of big band jazz, the book should be quite adequate for self-study.

Although handwritten, the manuscript is neat and easy to follow. All in all, *Big Time* offers a good survey of knowledge required for modern big band drumming.

R. M.

Reviewers: (RB) Rich Baccaro
(RW) Ray Wilson
(RM) Rick Mattingly



THE ROCK/JAZZ FUSION HANDBOOK:

by Frank Curro

Publ: Studio P/R Inc., 224 S. Lebanon St.

Lebanon, IN 46052

\$3.95

Initially, this book may appear to be another in a long, tiring line of "Rock Beat" books. Upon more careful examination and the actual playing of its exercises, *The Rock/Jazz Fusion Handbook* presents itself as a logical progression of exercises, which stays within the reach of the average drum student. Many of the current publications covering the Fusion aspect of drumming are mainly a showcase for the author's technical writing abilities; and are usually nearly impossible to play tastefully. Instructors may find this book useful, as the majority of its exercises are useable in a realistic context.

Mr. Curro has successfully "defined by notation" how today's drumming (rock) is directly related to the more traditional straight ahead (jazz) playing styles. He has done this by starting practically at "day one"; then through a series of naturally evolving exercises, which for the most part, never lose touch with the reality of timekeeping, a practical foundation is built.

The author has included a brief discography, pointing out various examples of Fusion recordings. This is beneficial to the student, as his understanding can be enhanced by hearing similar beats being played by the pros. Mr. Curro should be congratulated for acknowledging the fact that his book's objective is to "acquaint" the student with the Fusion style, rather than to teach it.

Though not particularly revolutionary or original, *The Rock/Jazz fusion Handbook* is a good foundational text, which leaves sufficient breathing room for the imagination of the student and instructor.

R. B.

continued on page 77

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Star: cont. from pg. 39

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CI: How is your market abroad?

NM: About 30% of our market is abroad. We sell throughout the world. We have as good acceptance in some of our foreign markets as we do in the United States. England, Canada, Australia, France and Germany are very good. The place I'm a little disappointed in is South America. It's not as good as I expected.

CI: What's in the future?

NM: Of course, we'll look at a cymbal and snare, and hope to have something in '81. Actually, we have good engineers capable of building anything drummers want and some things they can't imagine. Our goal is to be as broad based a company as Ludwig.

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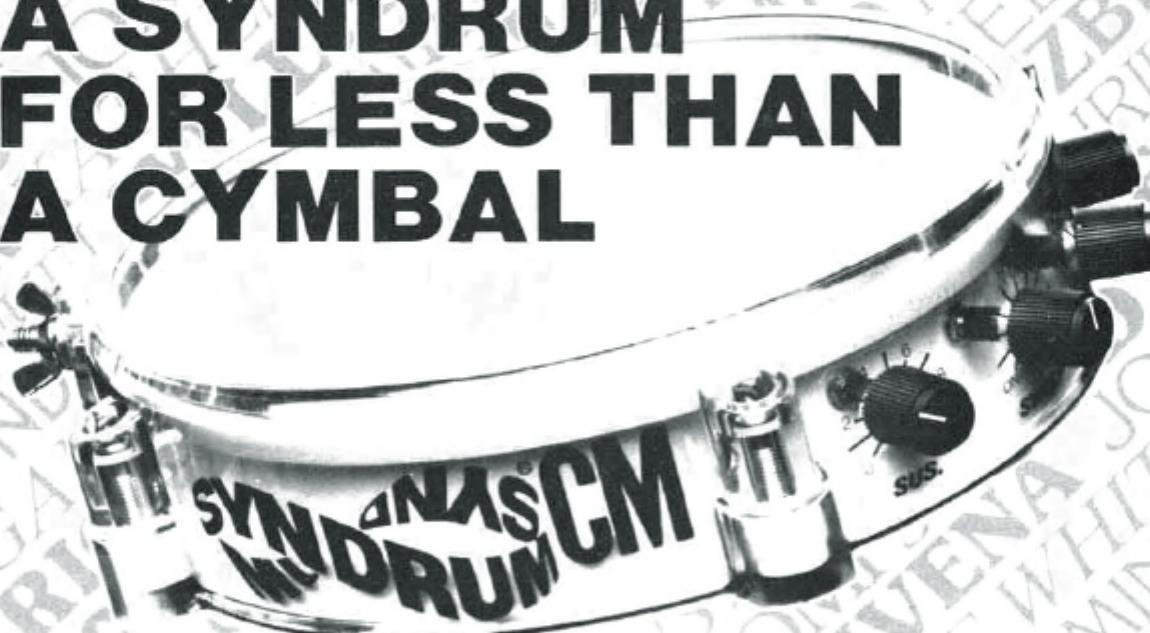
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Rudimental Set Drumming

by Ken Mazur

The objective of this article is to provide an introduction to the rapidly growing rudimental movement in the drum set idiom. The roots of applying advanced rudimental techniques to the set grow from modern drum and bugle corp attitudes. Recently, high school and college marching bands have also adopted sophisticated rudimental approaches. The overall goal of set performance is to please the paying audience—whether in the concert hall at ten dollars a ticket or on plastic discs. Set drummers are beginning to realize that rudimental methods outshine the old single stroke roll oriented performance from a number of standpoints with respect to an audience. Possibilities for texture are increased. Coordination difficulty is simplified by the use of flams in the mental thought process. Execution consistency is a tremendous plus due to superior style concepts. Endurance, therefore, is also increased. Physical power and its impact on and control of dynamics is of interest. All of these qualities I mention relate to the respect and control of the paying audience. It can be said that music is a highly sophisticated medium of nonverbal expression. It transmits implied images and messages. Rudimental drumming offers a mature musical approach when compared to the outdated single stroke roll based concepts and the advantages are many.

TEXTURE:

Rudimental textures are an extension of basic single stroke sounds. Buzz work can be manipulated to produce more interesting contrasts. (What of the clean 24th or 32nd note rolls?) Exterior and interior buzzes executed with a clean tight sound offer alternatives. Flams can be used as accents or with a soft attack. Quick changes of note density are simple effective solutions to bridges or short solos.

Consider the texture of these open attack buzz rudiments:

Example 1:

Buzz 6 stroke roll Buzz triplet

Example 2:

Buzz drag sixteenth Buzz double drag

Interior buzzes offer more variety and sophistication:

Example 2:

Buzz drag sixteenth Buzz double drag

Ken Mazur is one of the nation's leading authorities on rudimental drumming. He has a rich history in drum corp percussion and has won numerous titles, the most prestigious being the 1976 World Snare Drum Championship.

Mazur wax execution instructor for the internationally renowned Phantom Regiment Drum & Bugle Corp in recent seasons, and serves as a judge for various drum corps competitions.

Ken's book, "The Techniques and Mechanics of Competitive Rudimental Snare Drumming," is considered by many to be a publication which will influence drummers for many years.

Now add the bass work:

Example 3

Example 4

Accented or soft flam attack rudiments can be very tasteful:

Example 4

Within the context of the drum set, consider:

Example 5

continued on page 76

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The contrast of note density can be by short duration sticking combinations or raw physical force. Consider these staccato textures:

Example 6:

Stutter diddle
Stutter drag

+ RRL RLL RLL L + RRL ALL RL

Augmented seven

R L E R L H L E R R L L H L

Fast patterns of open rolls mix with visual excitement:

Example 7:

Sn + RLL RLL RLL RLL RLL RLL

16 24

R L R L R L R L R L R L R L

Most of my examples so far are nearly impossible to perform without rudimental training. Sticking coordination and combinations dwarf the musical texture of the single stroke roll.

COORDINATION:

Coordination problems can be solved quicker by a different conceptual thought process which involves the flams. A unification of coordinative elements (RH cymbal, ride, LH snare and integrative footwork) is possible with rudiments being the tool.

Learn this pattern:

Example 8:

R L L R R L R L T R L L R R L R L L

Now try it with the right hand on the cymbal, left on snare. Your timing is in the right hand and coordination difficulty in the mind. Tempo should be second nature.

Try:

Example 9:

LR L R L R L R L R L R L R L R L R L

LR L R L R L R L R L R L R L R L R L

R R R L R R L R R L R R L R L R L R L

Rudimental flam variations are limitless but hand and foot coordination is also executable with good concentration.

Example 10:

Sn || L L R | L L R |

Bass || R L | R L |

A simple commonly used rudiment is the 4 stroke ruff or 7 singles.

Example 11:

Sn || 3 3 6 6 6 6 |

Bass ||

Consider the mix of these rudimental elements:

Example 12:

LR L R L LR L R L

Cym || 3 3

Sn ||

Bass ||

The old method of "put two beats here against that first right hand" are giving way to the conceptual superiority of the flam.

EXECUTION CONSISTENCY:

Execution consistency and the close relationship to control is the elementary advantage of rudimental musicians. Superior execution results from controlling all accent rebounds and holding grace notes to lowest possible positions. Therefore, a much desired contrast is created between accent and interior notes of any rudiment. Even simple rudimental patterns are destroyed without control of rebounds from the playing surface.

Example 13:

R L R R L R L L

1. By holding the accent down, the diddle is in perfect position at grace note height.

2. If the wrist is turned back to accent height after note 2, perfect accent positioning sets up the next attempt.

Consider:

Example 14:

Tar || > R L R R L R L R L R L R L R L R L

Sn || LR L R R L R L R L R R L R L R L R L

LR L R R L R L R L R L R L R L R L R L

Non-rudimental drummers rarely can attempt flam rudiments for public display. If accents are not held down for future grace note height, destruction of coordination is the result. This holds true for drum-to-drum accents as well.

In my next article, we'll look at rudimental examples of speed, endurance, power and dynamics.

Printed Page: continued from page 70

THE FUSION DRUMMER: by Murray Houllif
Publ: Alfred Publishing Co. \$2.95

The Fusion Drummer, by Murray Houllif—who has authored several fine works of late—is an admirable addition to a market somewhat flooded with books on the subject of rock/jazz drumming. Designed to help the drummer acquire a good basic concept of the idiom, Houllif approaches the subject matter by dealing with the often elusive styles of Gadd, Cobham, Mason, White, Bozzio and Marotta, among others. A discography of a good many of the aforementioned players is cross referenced to the 52 beats presented in the book for further in-depth study.

Legible and nicely paced, *Fusion Drummer* is a compelling look at the inner workings of some of the most swinging and inventive drumming around. The book is concise and to the point. Houllif gets right down to business sparing us the rhetoric that often accompanies a work of this nature. As a result, the text is thin by comparison, but don't be misled. There's plenty of relevant material to dig into here.

R. W.



GJD: continued from page 55

Once queried in an exclusive MD interview about his earliest influences, Buddy made the following comment: "I consider every drummer that ever played before me an influence, in every way. There were so many individual styles thirty or forty years ago. Every drummer that had a name, had a name be-

cause of individual playing. He didn't sound like anybody else. So everybody that I ever listened to, in some form, influenced my taste."

Buddy Rich is admired universally by jazz drummers for his colossal technical facility. Few drummers can match what he does. His playing, always alive with imagination, humor, impeccable taste and total musicianship, is the epitome of technical excellence. The left hand, always active, interacting with extraordinary bass drum work is unmatched, often bewildering. Few drummers do not acknowledge his power and endurance level, his instinctive sensitivity and powerhouse swinging. Rich's phenomenal sense for sparking a group of musicians is marvelled at by drummers the world over. As far as technical mastery of the instrument is concerned, it is certainly safe to say that no drummer who ever lived has come any closer than Buddy Rich.

The market was literally flooded with big bands as the 30's drew to a close, and jazz to some extent had reached a stalemate. The answer to the dilemma came gradually, from a variety of musicians located in key cities across the country. Eventually they all converged in the Harlem district of New York City and on 52nd Street in midtown to slowly and methodically weave together the concepts of the new be-bop. Outstanding talents like Dizzy Gillespie, Charlie Parker, Bud Powell, Charlie Christian and Jimmy Blanton would make lasting contributions towards the evolution of their respective instruments.

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In his new role in the Rogers artist program, Walden has worked with the Rogers Marketing Staff to prepare a factsheet which provides tips to building confidence in stage performances. These Rogers Factsheets are available to all franchised Rogers dealers.



BERKLEE HONORS WILLIAMS AND RICH

John Williams (left) and Buddy Rich (right) accept congratulations from Berklee Col-

lege of Music President Lee Eliot Berk after receiving Honorary Degrees of Doctor of Music at Commencement Ceremonies held in Berklee's Performance Center.



MOLENHOF AND VOSE JOIN LUDWIG-MUSSER CLINIC STAFF

Ludwig Industries recently announced the addition of mallet specialist, Bill Molenhof, and marching percussion specialist, David Vose, to its educational clinic staff. Both clinicians are nationally known in their respective areas of specialization as performers and educators.

Through Ludwig's educational clinic program, both artists will be available for guest clinic appearances at conventions, schools, or dealer sponsored workshops.

Bill Molenhof is a noted leader in mallet percussion, combining the talents of composer, instructor and vibraphone artist. His performance background includes association with Pat Metheny, col-

lege circuits with his own group and as guest artist with many leading symphony orchestras. He is currently on the faculty at the Manhattan School of Music and publishes his compositions through Kendor Music.

David Vose has been involved in marching percussion and drum corps for many years. His recent first place achievement in the category of percussion execution at the 1979 DCI Championships with the North Star Percussion Section has made Vose a leading figure in drum corps competitions.

An avid percussionist himself, David has studied with Alan Dawson, Gary Burton and Fred Buda. Experienced in many areas of percussion, he is currently on the faculty of the Berklee College of Music in Boston.

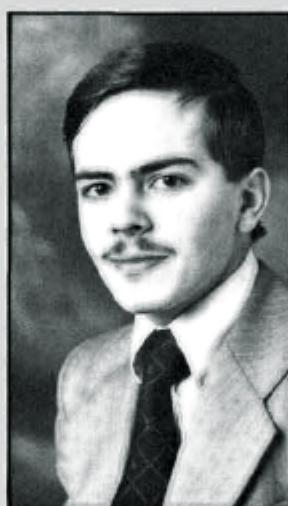
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Simon has already spent four years playing drums, in jazz and rock music and has previously specialized in selling hi-fi and stereo equipment.

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One of the lingering sound reinforcement problems in musical presentations, not to mention recordings, has been the satisfactory miking of the conga drum. Usual miking arrangements were prone to accidental movement, and even if this were not a problem, the high sound pressure level of many percussion devices exceeded the capability of available microphones.

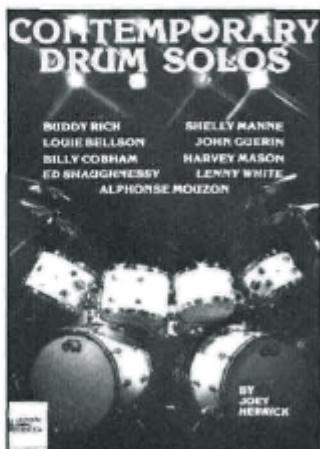
The LP Power Supply is now available from Latin Percussion, Inc., in the form of a microphone/power supply system, makes it possible to



CONTEMPORARY DRUM SOLOS NOW AVAILABLE FROM HAL LEONARD

Hal Leonard Publishing has become the exclusive distributor of the publication *Contemporary Drum Solos* by Joey Herrick. The publication offers transcriptions of the works of nine artists including Buddy Rich, Louis Bellson, Billy Cobham, Ed Shaughnessy, Shelly Manne, John

clamp a microphone to the rim of a conga drum (or any drum). The microphone used is of the electret type yielding a flat response similar to that of top quality studio mikes. The LP Power Supply can handle four microphone inputs with a 200 ohm balanced output that can be fed directly into an amp or mixer. For more information, contact: Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.



GAUGER'S LATEST VERSION OF R.I.M.S.

Gauger Percussion, Inc. recently announced its latest addition for drum suspension based on the patented R.I.M.S. (Resonance Isolation Mounting System) concept. According to a Gauger spokesman the new patented mount for floor toms offers the same improvement in sound quality as that previously introduced for regular toms. The mount is similar but now fits on the bottom of the drum and uses only two legs for stabilization. The drum rests on specially designed low harmonic frequency springs, therefore no vibration is transmitted through the legs to the floor. This means that the drum will not move on the smoothest surface but most important, it is allowed to resonate to its fullest capacity.



The legs, when retracted for storing, follow the contour of the drum and can be stored with it in the case.

R.I.M.S. for floor toms will fit any 14" or 16" inch 8 lug drum. For further information write: Gauger Percussion, Inc., 15108 Highland La., Minnetonka, MN 55343.

TWO PRODUCTS FROM POCKETPAD

Pocketpad has added two new products to its current line. The *Sure Stop Anchor System* was designed to prevent creeping of the hi-hat. A steel plate sandwiched between soft gum rubber distributes gripping force throughout the entire surface area. The 2 1/4" square is placed under the base center of the hi-hat. Also controls bass drum spurs.

Pocketpad is also featuring *Surechic* hi-hat clutch washers. The soft gum rubber washers replace traditional felt washers. Designed to keep top cymbal level to guar-

antee a solid chime against a slightly angled bottom cymbal.

For further information on these products, contact: Pocketpad, PO Box 41244, Chicago, IL 60641.





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Complete Line of Percussion Mallets
Hinger Touch-Tone, P.O. BOX 232, Leonia, NJ 07605
201-342-2858

SHAKER FEATURES DUAL CHAMBER SYSTEM

There's a new shaker on the market called *Super Shake*. This shaker features an inside



dual chamber system that prevents sound beads from dropping to one end of the instrument, ensuring a more balanced, complete sound.

The *Super Shake* comes in two models. Both models are 10 1/2" x 2 5/8" in diameter and weigh approximately 13 ounces each. They are available in jet black or medium blue poly acrylic finish.

Model 1 gives a tight sound, perfect for miking and for use with smaller combos. Model 2 has a full bodied sound capable of cutting through heavy amplification.

For further information, contact: The Super Shake Company, PO Box 1171, Largo, FL 33540.

NEXT ISSUE



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The new stand folds to a compact 22 1/4" to fit into a standard size trap case, has a height adjustment lock that "remembers" any setting from 24 1/4" to 47 1/2", and dismantles into two pieces.

Complete information is available from Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

al stretching and distortion of the wood. Also, less adhesive is used, adding to the natural sound.

Sherwood Drum Shells can be manufactured in any diameter or depth. The tone of the instrument can be customized by changing the wood and/or the size of the shell.

For further information, contact James Pierce, 3711 Kalamazoo St SE, Grand Rapids, MI 49508.

REMO INTRODUCES HEAVY-DUTY ROTOTOM STANDS

A new heavy-duty tripod stand for *Rototoms*, designed for 3 and 4 drum combinations and heavy playing applications is now available from Remo, Inc.

Designated the Model 106RT, (list price \$84) the stand is recommended for use

SHERWOOD "NATURAL TONE" DRUM SHELLS

The Sherwood Drum Shell, manufactured from solid wooden rings, is now available. Designed by James Pierce, the shells are constructed to provide a more natural drum tone. Making the shells from wooden rings greatly decreases the unnatur-



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